Academy Address, by George Arliss

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THE NEW YORK
DRAMATIC MIRROR

LOUISE WOODS

Next Week: Musical Comedy vs. Grand Opera, by Anna Bussert

GERTRUDE VANDERBILT

BLANCHE YURKA

ANN TASKER

MILLICENT EVANS

A QUINTETTE OF WELL KNOWN ENTERTAINERS

THE NEW YORK
DRAMATIC MIRROR

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The Case of the Young Actor

ONE OF OUR PROMINENT MANAGERS has created quite a sensation by his sweeping generalities on the incompetence of young American actors. He speaks, of course, from the fullness of knowledge gained by years of experience, and yet there is something in his remarks that sounds surprisingly like the attitude that every generation maintains toward its successor. Everybody is apt to undervalue the qualities and attainments of younger men, because those attainments are not yet seasoned by maturity.

Beyond a doubt, the American stage is overburdened with a crowd of aimless youths animated simply by a foolish desire to stand behind the footlights and to make believe that they are thugs, poets, or dukes, as the case may be. The people responsible for the appearance of these misguided and misplaced creatures are the managers who are beguiled into hiring the youths, and the managers must have foreseen that their employment of cheap labor could result only in exactly the conditions now under protest.

Early in the season, for example, a light comedy was produced in New York, the cast of which was largely recruited from the class of Thespians who have had a few years' apprenticeship to their art, and who for the most part had nothing but their youth and vivacity to commend them. Few of them promised ever to have much more of an equipment than that. Yet the producing manager considered it worth while to spend his effort on this ephemeral affair and to make what he could out of actors whose usefulness is pitifully limited.

Generalities are always perilous. In this ever-growing contingent of young actors there must be—and are—a goodly percentage of intelligent, ambitious, fairly educated workers, who are anxiously watching for precisely the opportunities to deepen and to broaden their talents, which the manager in question professes himself ready to offer. That he should not have met them is, perhaps, nobody's fault, but is many people's misfortune.

Actors with ambition—even young actors—realize the necessity of constant application and energy, if they are ever going to get anywhere. Their work is playing only in name, and is rewarded with success only when performed with the industry that men in other callings bestow on their round of labors.

The theatre really demands more of its workers than other institutions do, because it requires the mastery of such varied accomplishments. Mind and body must both be developed. An actor can use every physical grace and every mental attainment of which he is capable. He cannot have played a single role—no matter how infinitesimal—without having learned that axiom.

Having discovered that fact, any man of sense would immediately start on the toilsome path toward the far-away goal of universal accomplishment. Now, we are not ready to admit that the European stage has any monopoly on sense. It may have a monopoly on opportunities for development: that is for the managers to say, because it concerns them. It does not stand to reason to assert that we lack material that can be hewn into substantial artists, although we may lack the woodsmen to do the selecting and the hewing.

The New York Verdict

ANOTHER MANAGER has repeated an epigram that has sparkled frequently on various lips of late. We learn that the rest of the country no longer cares for the New York verdict on a play. Perhaps this is true, but who believes it?

More than one production which had been doing fairly well on the road this Winter has been brought into New York to get the Broadway mint mark, and has got a black eye instead. Thus adorned, it has set forth on its peregrinations again, only to find itself unhonored and unsung, and to creep back to cold storage.

Other productions—one of them now the marvel of this city—have been bolstered up for a New York run as long as passes could secure an audience, in order to go out to the unsuspecting provinces with "a New York hit" emblazoned on their banners. Every kind word vouchsafed by New York critics for a play is prodigally scattered over the land as far as the Pacific Coast.

If he thinks he has a play that will crowd taxicabs about his theatre no manager—despite his admiration for the independent attitude of other towns—is ever known to shun New York, unless perchance to avoid conflicting with some attraction of his which can't stand competition.

Chicago, it is true, has endorsed various plays whose New York fate has been dismal to contemplate, and this is frequently to be commended. But it will be found on investigation that the critical breeze from the Atlantic seaboard turns more theatrical vanes throughout the country than does the zephyr from Lake Michigan.

Naturally, certain plays have had more enthusiastic attention in New York than they would receive elsewhere, especially plays that have a great deal of local Broadway color in them. Attractions of this sort, however, belong in a class of their own. When it comes to a production that is expected to appeal more universally, no manager is entirely content until he has secured the New York endorsement.

New York does not exercise in the United States the same autocratic influence that London exerts in England, because America is more heterogeneous than England. This is fortunate, because it gives other places a chance to have a mind of their own. It is contrary to evidence, however, to state that this local mind is careless of the New York verdict.

The Condition of the New York Stage

A THIRD MANAGER has said some rather harsh things about the morale of the New York stage, attributing it to the decline in taste of New York. A few years ago, when the price of admission was lower, the standard of taste was higher. Is there some connection not too subtle for discovery?

Apparently the possession of more money on the part of theatregoers does not guarantee the possession of better critical judgment. What has actually happened is that managers have ceased to cater to a stable metropolitan constituency and are making a bid for the patronage of the floating population.

Traveling Americans rarely see Parisians in Paris during the Summer, and they find almost as few New Yorkers on Broadway in the Winter. Travelers are proverbially easy to please. They get less for their money—and more money, at that—than any other class of purchasers. Going less frequently to the theatre in New York, they are more easily cajoled into paying high prices. The confirmed New Yorker either stays away from the theatre, or else waits until the attraction he wishes to see visits some of the outlying theatres where humbler prices prevail. It is an easy way to save money.

In other words, the Broadway taste is not representative so much of New York as of a motley collection gathered from hither and yon. The logical way to win back the alienated affections is to re-establish conditions that previously existed. Then New York may return to the ways it has forsaken and cultivate a taste that won't rouse European jeers.

THE USHER

PROFESSOR GILBERT MURRAY, who came from Oxford to lecture at Amherst College and Lowell Institute, has clearly and concisely summed up his estimate of several contemporary English playwrights with a considerable degree of skill and insight. George Bernard Shaw he considers akin to the early Italian painters who studied the anatomy of their art and left to their successors the task of clothing this anatomy with human traits. Shaw says of himself that he has supplied psychology and philosophy in plays which are not great enough to live, but which may open the door for somebody else to make use of.

Henry Arthur Jones and Arthur Wing Pinero are, to Professor Murray's mind, typical of the cardboard dramatists of the late Victorian era. Adroit in contriving theatrically effective scenes, they have not developed the art of reproducing humanly realistic characters and incidents. They carry artificiality to a height of unusual polish, but lack the subtle sympathy of men like John Galsworthy, whom Professor Murray greatly admires.

♣

Adolf Klauber in the New York *Times* repeats a clever bit of repartee from Wilton Lackaye, who enjoys the distinction of being one of the few actors capable of making a curtain speech worth listening to. Asked if he thought that a certain manager could produce Les Miserables, Mr. Lackaye retorted: "Produce it, no. He can't even pronounce it."

♣

Chicago is tempering its prejudice against inflammable scenery. A scene in When It Comes Home, the new drama by Augustus Thomas, is to be used without the treatment of fireproof chemicals, because they would destroy the effect aimed at. This is the first scenery of the sort sanctioned by the police since the Iroquois Theatre fire.

♣

Miss Horniman was not entirely satisfied with her Canadian trip, and like most persons vending wares that have found complacent buyers elsewhere, she attributes the failure to the audiences she encountered on this side of the Atlantic. Her sentiments were expressed as follows:

"I think in Montreal by the end of our visit we really made them understand we were not working on the 'star' system.

"There is plenty of culture among Canadian audiences, but we missed the solid background of applause which comes from the English pit.

"Two other things I missed dreadfully, a morning and evening paper written in English or some language I could understand. French or German I could have managed, but not American! Oh, no!"

Senator William J. Stone, of Missouri, asserts that since Maude Adams went into the chicken business in Chantecler, he has lost hope for her future career. Still, he can't deny that she has won her spurs in this role.

♣

Each one of Kubelik's fingers and thumbs carries an insurance of $23,500. This sets a record for expensive appendages, although followers of fashion have been known to display nearly that amount in diamonds on their fingers.

♣

Charles Rann Kennedy denies that The Terrible Meek represents the actual events of the Crucifixion. "My real purpose," he declares, "is, perhaps, rather more startling; it is to awaken people to the realities of the religion they profess, especially bringing them to bear upon actual problems of the day."

♣

In reply to various criticisms concerning the Drama League bulletins in Chicago, Marjorie A. Best made the following announcement:

"The accusation that the committee is 'a body that apparently is given to expressing itself on plays before it goes to plays,' can be answered by a mere statement of the fact.

"An advance announcement has been made in only two cases. In the first instance—The Scarecrow—four members of the committee already had seen the play in the East, and it had been heartily indorsed by the MacDowell Club in New York. In the present case, June Madness had been read by six members of the committee and had been seen in dress rehearsal by five.

"The charge of 'rank favoritism' to the author, a former member of the committee, in giving his play the same notice that the other nine plays of the repertory received, can be answered readily.

"At his request, Mr. Webster's official connection with the committee was severed several months ago, as soon as there was a probability of his play being accepted by the society, in order to relieve the committee of any embarrassment. His name has not appeared on a bulletin since Jan. 16.

"Accusation has been made that the committee did not bulletin The Woman because of its morals. Suffice it to say that this reason never even occurred to the committee.

"If the Drama League has been distinguished for one thing more than another during its brief existence it is for the integrity of its work and the courage with which it has carried forward its purposes in the face of harsh and unfair criticism and for the harmonious co-operation of its officers, committees and workers."

The Portland *Oregonian* has at last figured out the solution of the anti-Shylock crusade. Since the Jews object to such calumny on their race being taught in public schools, and since with equal propriety the English may object to Richard III., the Danes to Hamlet, the French to Delgrado, the Italians to Othello, and the Norwegians to Fortinbras, the obvious course is to exclude Shakespeare entirely from the educational curriculum. The *Oregonian* would substitute for the dethroned dramatist the works of Marie Corelli. "She never slandered any race of people and she praises every institution on earth except the Catholic Church, which is big enough and strong enough, we imagine, to overlook her attacks."

This plan has another obvious advantage. A public school course in literature usually satiates the student so he never wants to look again at a book by the author thus inflicted upon him. Anything that can give this distinction to Marie Corelli should be enthusiastically encouraged.

♣

Theatrical fads move in circles. We are now informed that the days of the statuesque show girl are numbered, and that the short woman is returning to favor. Some prefer them short and some prefer them tall, and the wise director will probably provide both varieties for the optical delectation of the tired business man. It is a momentous question, of course, and requires diplomatic handling, especially when it turns from a general theory into an individual application.

♣

G. B. Shaw, it appears by some recently published letters, once aroused the anger of Leo Tolstoy by his levity on serious subjects. In thanking Shaw for a copy of "Man and Superman," the Russian novelist remarked: "One should not joke about such subjects as the destiny of human life and the causes of the depravity and vice which fill the life of our time."

In sending a copy of "The Showing Up of Blanco Posnet," the author wrote: "You said that in my other book my style was not sufficiently serious, and that I made people laugh at the most solemn moments. But why should I not do this? Why should laughter and humor be taboo? Suppose the world merely one of God's jokes, would you have worked less to make a bad joke into a good one?"

To this Tolstoy curtly replied:

"To Bernard Shaw: As regards your reflections on good and evil, I can only repeat what I have said about your 'Man and Superman,' namely, that questions of God and of good and evil are too important to speak of them in a light tone.

"It is for this reason that—as I will tell you frankly—the final words of your letter produced a very painful impression on me."

White N. Y.

Mae Carlisle Dorothy Story Florence Major Millie Murray Katherine Grant Helen O'Day Cynthia Grace Virginia Steinhardt

THE ROSEBUD GIRLS IN THE ROSEMAID

ADDRESS BEFORE THE AMERICAN ACADEMY

BY GEORGE ARLISS

IN some ways I envy you who are just entering on your career, and for other reasons I pity you. It is too late to advise you not to go on the stage and I wouldn't give you that advice in any case, but you have a hard struggle before you. You will work for five, six, even ten years, give the best that is in you, and still find yourself unacknowledged, and you will look at the dozen names of prominent people who are playing in New York and you will say: "Why is it; why can't I arrive there; what is it keeps me back?" You will despair, possibly declare that it is only influence that gets people on in the world, influence and money. Let me assure you that during all those struggling years nothing will be keeping you back; you are going forward the whole time, but you don't realize it because of your very gradual rate of progression. That first hill is terribly steep; it is a hard, hard struggle to get up, but when you get to the top the atmosphere begins to clear amazingly. There are great hills ahead of you, but once you realize that you have climbed the first, your courage rises tremendously and you can sometimes scale succeeding heights in a surprisingly short time.

Perhaps the worst thing that can happen to you is to get a lift up that first hill. You must have that backbone of experience gained by those first years before you can successfully portray important parts. A beginner may make a success in a certain part that perhaps suits his personality; he may even follow this with another success in a similar part, but sooner or later his lack of experience is bound to bring him down, and that is why I say that you cannot escape the bitter struggle. If by reason of your beauty, ladies, or your extreme ugliness, gentlemen, or some other physical attribute, you are lifted to the top of that first hill without having had any of the labor of climbing, you will fall back to the bottom.

I firmly believe that, just as surely as you will meet defeat as a result of lack of training, so surely will trained ability meet with its reward. I have never gone into statistics on this matter, but I have concluded that it generally takes about ten years before ability is accepted at its real value. Having been acknowledged, it is really rather pleasant; you are worn out and anxious at first, but you soon get over that when you find yourself a good supporting actor, find that you are really wanted for certain parts, wanted so badly sometimes that a manager is willing to give you five or ten dollars a week more than he originally intended to pay for the part. Then you are really getting on. Of course, you have worries and troubles, but they are easily overcome. Later you find yourself actually refusing a part, because it does not suit you; then you *are* getting on. The time comes when the manager bobs out of his private office for a moment and shakes hands with you; then you begin to dress up and talk about "a man in my position."

In the fullness of time comes the moment when the manager asks you *into* his private office and offers you a cigar. Then be careful; take a long farewell of your pleasant, restful time, because you are going to become a star and your troubles are about to commence. Of course, if you refuse to become a star, you can go on having a perfectly beautiful time supporting a star, shirking that poignant responsibility and playing all the good parts.

Whatever advice or suggestions I offer are the result of my experience. This advice may be entirely wrong under certain conditions; I do not offer it as infallible. The first thing I advise you to do, now that you have finished your academic training, is to get into a stock company; you have been here in New York, you have had opportunities of seeing and studying the best actresses and actors this country holds. Keep them in your mind and go and do likewise; go and act before an audience, never mind where or what, so long as you keep on playing different parts, and never lower your standard. If all the actors around you are bad stagey actors, keep in your mind always the methods of those actors whom you wish to emulate. When you get your part say to yourself: "Who would play this in an ideal cast?" Choose your man or woman and mould your performance on your conception of the way you think he would play it. You need not fear that this will hurt your own personality or your own originality. If you have either it cannot be stifled.

In advising you to adopt this method of study, I must warn you not to copy queer and individual mannerisms which you may have observed in your ideal actor or actress, but to mould your performance on the memory of those methods which have brought those people into prominence in spite of their peculiarities. Never allow yourself to believe that it is a good thing to cultivate a mannerism in order to gain popularity. There may have been a time when that was so; I doubt it, but if there were, it is gone. This is not the day when victory goes to the grand and glorious voice that rings out and makes the metal fittings around the theatre rattle in their sockets, nor is it the day of the glorification of the master of superficial trickiness. We have arrived at an age when truth and sincerity govern every other attribute of the stage. Possibly the best actors of all ages have ever striven for this, but the development of our theatre architecturally has made it possible for us to admit sincerity as the first consideration. If we go back to the time when the actor wore a mask, for instance, the most satisfactory performer must necessarily have been the man with the best voice and the clearest enunciation, two attributes that might very easily belong to the worst actor of to-day. Coming down to the days when plays were presented in court yards—and that is not so very long ago—it must have been a hopeless task for an actor to attempt any delicate methods of expression.

To-day everything is different; every effort is made to get perfect settings, perfect lighting and perfect acoustics, and the audiences are a marvel of orderliness and patience. So we are enabled to adopt more natural methods of expression, and in the same ratio audiences have become more critical of our work. Therefore, with the intimate modern theatre, the note of sincerity is growing more and more imperative. It has been said that the highest pinnacle of the art of the actor is attained when he can move his audience without being moved, make them weep without himself weeping. This may be so, but I think it is a higher attainment to be moved with them and to weep with them, while still maintaining perfect control over your emotions. The impression you are conveying to an audience must come from within yourself deep down. You can't appear a villain—a deep-dyed, subtle, powerful villain—by just knitting your brows, glittering with your eyes and inhaling large quantities of air through your closed teeth. I have seen actors do that and still appear as mild and harmless as a babe. You must feel power from within and then you will get more effect with one glance than with the entire set of facial gymnastics used superficially. I say one glance, because I consider the eye is the most powerful medium of expression that the actor has.

A few years ago, while watching a certain actor of repute, a friend said: "I can't understand why that fellow never gets any farther." For the first two acts I couldn't answer the query. Then I suddenly realized that we never really saw his eyes. We got all our impressions from the things that he actually did, without seeing him think about them. Don't fail to let the audience see your eyes and don't forget that you are before a strong light and they can see your most fleeting expression and the look that they see in the eyes will be a mirror of the thought behind. So use them legitimately; it is no use trying to look as though you are feeling all kinds of things when you're not, because an audience will find you out.

When I talk to you about truth and sincerity, I trust I am not in danger of leading you into what has been called the "natural school of acting." Of course, you can't always do the thing that is natural on the stage. You are bound to remember the artificial conditions and to remember also that you have roped each member of that audience into the theatre, nailed him to his seat, taken two dollars away from him and dared him to move. Now, if you don't let that poor creature see and hear all that is going on, I consider it nothing short of Broadway robbery. To disregard the necessary conventionalities merely for the sake of being natural, is ridiculous and unintelligent. I have witnessed a performance arranged by a manager of the "natural school," so that the principal speaker in a long intimate scene was seated with his back to the audience. There was no reason for this beyond the fact that it was supposed to look natural; in reality, it looked ugly and was exceedingly irritating. Of course, there are continually instances where some advantage is gained by speaking with the back to the audience—when, for instance, the effect of the scene is gained by the facial expression of the person addressed rather than the speaker. I maintain that an actor should face his audience while speaking whenever it is possible to do so, without it appearing false or forced; and that the back should not be used as a medium of expression without the gravest consideration.

I want to say a word about listening—of course I mean on the stage. The art of listening on the stage is a branch of our training to which you must pay special attention. As a matter of fact that, too, belongs mainly to the study of the use of the eyes. The repose which suggests the active mind—following each word as it is spoken, is exceedingly difficult to acquire, and is generally the result of ripe experience. As a rule it is the eye which suggests the receptive brain and the listening mind, but you can

(Continued on page 12.)

GEORGE ARLISS

PLAYS OF THE WEEK

NEW YORK.

Astor.—THE GREYHOUND. Good melodrama.
Belasco.—DAVID WARFIELD in THE RETURN OF PETER GRIMM. Very popular spiritualism.
Berkeley Lyceum.—THE FATHER. Reviewed next week.
Broadway.—WEBER AND FIELDS'S JUBILEE. Revival of burlesque.
Century.—THE GARDEN OF ALLAH. Beautiful spectacle of Sahara.
Cohan.—BLANCHE RING in THE WALL STREET GIRL. See below.
Comedy.—BUNTY PULLS THE STRINGS. Splendid Scotch comedy.
Criterion.—LOUIS MANN in ELEVATING A HUSBAND. Domestic drama.
Daly's.—LEWIS WALLER in MONSIEUR BEAUCAIRE. Costume romance.
Empire.—OLIVER TWIST. Notable all-star revival.
Fulton.—WALKER WHITESIDE in TYPHOON. Strong drama.
Gaiety.—OFFICER 666. Amusing comedy.
Globe.—EDDIE FOY in OVER THE RIVER. Good vaudeville.
Harris.—THE TALKER. Original drama excellently played.
Hippodrome.—AROUND THE WORLD. Mammoth and effective spectacle.
Hudson.—THE RIGHT TO BE HAPPY. Acting better than drama.
Knickerbocker.—KISMET. Gorgeous Arabian melodrama.
Liberty.—HENRY MILLER in THE RAINBOW. Domestic romance.
Little.—THE PIGEON. Delightful fantasy. And SPECIAL MATINEES.
Lyric.—LITTLE BOY BLUE. Attractive musical comedy, with Scotch atmosphere.
Madison Square.—BARNUM AND BAILEY'S CIRCUS. Greater than ever.
Maxine Elliott's.—CHARLES HAWTREY in DEAR OLD CHARLIE. See below.
Moulin Rouge.—A WINSOME WIDOW. See below.
New Amsterdam.—THE MAN FROM COOK'S. Well staged frivolity.
Park.—THE QUAKER GIRL. Charming English musical comedy.
Playhouse.—BOUGHT AND PAID FOR. Strong drama and superlative comedy.
Republic.—THE WOMAN. Realistic political melodrama.
Thirty-ninth Street.—THE BUTTERFLY ON THE WHEEL. Effective drama, well played.
Wallack's.—GEORGE ARLISS in DISRAELI. Interesting historical play.
Winter Garden.—Pretentious and effective programme.

CHICAGO.

American.—THE CHOCOLATE SOLDIER. Perennial favorite.
Blackstone.—WILLIAM H. CRANE in THE SENATOR KEEPS HOUSE. Domestic comedy.
Chicago Opera House.—THE GLASS HOUSE. New production.
Cort.—READY MONEY. New comedy success.
Colonial.—THE PINK LADY. Pretty and tuneful.
Garrick.—ROBERT MANTELL in SHAKESPEAREAN REPERTOIRE. Excellent performances.
Grand Opera House.—OFFICER 666. Good cast in amusing farce.
La Salle.—LOUISIANA LOU. Serviceable plot, pleasing music, good company.
Lyric.—CYRIL SCOTT in THE BEST PEOPLE and THE GODS OF THE MOUNTAIN. New bill.
Illinois.—WHEN IT COMES HOME. New Thomas drama.
McVicker's.—AUBURN OPERA COMPANY. Repertoire of English opera.
Olympic.—THOMAS ROSS in THE ONLY SON. Good play and company.
Powers.—JOHN DREW in A SINGLE MAN. Drawing room comedy.
Princess.—WITHIN THE LAW. New attraction.
Studebaker.—HOLBROOK BLINN in A ROMANCE OF THE UNDERWORLD. Good melodrama.

PHILADELPHIA.

Adelphi.—FRITZI SCHEFF in THE BAT. A German adaptation.
Broad.—NAZIMOVA in THE MARIONETTES. Conventional French comedy.
Chestnut Street Opera House.—ROBERT HILLIARD in A FOOL THERE WAS. An old success.
Forrest.—JULIAN ELTINGE in THE FASCINATING WIDOW.. Successful musical comedy.
Garrick.—ROSE STAHL in MAGGIE PEPPER. Department store comedy.
Lyric.—HANKY PANKY. Spectacular musical comedy.
Walnut.—TRIXIE FRIGANZA in THE SWEETEST GIRL IN PARIS. Musical and comic.

BOSTON.

Boston.—MONTGOMERY AND STONE in THE OLD TOWN. Farewell of serviceable vehicle.
Colonial.—DONALD BRIAN in THE SIREN. Popular star in fair attraction.
Hollis Street.—BILLIE BURKE in THE RUNAWAY. Popular star and pretty comedy.
Park.—HATTIE WILLIAMS in THE GIRL FROM MONTMARTRE. New production.
Plymouth.—ALIAS JIMMY VALENTINE. Popular melodrama.
Shubert.—SUMURUN. Oriental pantomime.
Tremont.—ALMA, WHERE DO YOU LIVE? French vaudeville.

BERKELEY—THE FATHER.

Drama in three acts, by August Strindberg, translated by Edith and Warner Oland. Produced by Oland and Burt, on April 9.

A Captain of Cavalry ..... Warner Oland
Laura ..... Rosalind Ivan
Bertha ..... Helen Pullman
Doctor Ostermark ..... Robert B. Kegerreis
The Pastor ..... Harry Dodd
Nurse ..... Louise Dempsey
Nöjd ..... Frederic Burt
Orderly ..... Joseph Boardman, Jr.

Merriment shook the Berkeley Theatre when Louise Dempsey declared, "This house is not built on a lucky spot." That depends entirely upon the point of view. Financially, the Berkeley has not coined money for gaping exchequers, but it has in years past seen some unusual and memorable productions, and on April 9, Oland and Burt took firm hold on their courageous convictions and presented a Strindberg play, The Father, that is decidedly worth the attention of thinking folk.

The three acts narrate the conflict between husband and wife for the possession of their child, and terminates with the ghastly and absolute victory of the wife. For the privilege of bringing Bertha up according to her notions, Laura sacrificed her husband without a qualm by the most diabolical deceit and treachery that a psychological dramatist ever presented. She nagged him so tirelessly that the Captain wrote to his physician that he feared for his mind. On that as a foundation, she tricked his friends into believing him insane, and finally had him put into a straight jacket and deposited in an asylum so she could become Laura's legal guardian. To add color to her story, she led the Captain to believe that Bertha was not his daughter, and incited him to attempting to murder the girl.

Strindberg has manufactured this incredible story to preach the doctrine that conjugal love is war, and that the victory must always fall to the wife because women are craftier than men. In this instance, Laura's chief weapon was her motherhood; she alone could declare the father of her child. The idea is not new; the Captain read it in the Odyssey and the Bible. New York is doubtless more familiar with the sentiment in the form set forth last season in As a Man Thinks, by Augustus Thomas. Having lost faith in Laura, who was an adept at lying and innuendo, the Captain was as helpless as a ship without a rudder. All his military sense was of no avail, because he was hampered by honor; he would neither lie nor beat his wife. Shorn of his strength, his passive endurance was eaten away by the persistent activity of her petty malice, until he crumbled into ruin.

Laura frankly explained to him the difference between maternal and marital love; a mother fights for her child because the child needs her protection, and a wife fights against her husband because she refuses to recognize a master. She furthermore asserted that she had never looked at a man without instantly feeling her intellectual superiority, and for that reason she resented paying allegiance even to the Captain, good as he was and much as he loved her. By intellectual superiority, Laura evidently meant the mastery of mendacity and intrigue, a distinction that man willingly surrenders to any claimant. All her mentality was utilized for purely selfish ends; consequently she felt no admiration for her husband's abstract scientific investigations that made him an international authority on matters of that kind.

The trouble with introspective thinkers like Strindberg is that they question human minds and motives so much that either they don't know what they do believe, or they make themselves believe any fantastic things they wish. Usually they make themselves believe most disagreeable, pessimistic, and disconcerting things about themselves and everybody else. Maternal love in most women may be stronger than conjugal love, as writers usually assert, but women do not as a rule incite a conflict between the two nor carry it to ruthless lengths. Any sane person knows that marriage, or friendship, or association of any kind, consists of a series of surrenders and compromises which must be generous and ready on both sides to preserve any peace. This may be an old-fashioned doctrine, but it is infinitely more noble and satisfactory than the modern craze for a sort of imperial and unlimited individuality.

Strindberg, perhaps unintentionally, made the Captain the kind of man who would have compromised, and Laura the kind of woman who would not. She wanted a husband to sire her child, and then she was through with him. Not content with casting him off, she must ruin him, body and mind. For that reason she is a perverted monster.

Dramatically the play abounds in striking characters and in effective scenes. The final incident, however, is unduly prolonged; it should be liberally cut, because the lines add little to what is already clear enough, and because it is extremely difficult to act. Several of the characterizations were excellently handled, but the most remarkable was Rosalind Ivan's work as Laura. Strong-willed, selfish, firm, quiet, implacable, she fought the woman's battle without a quiver, justifying her course in the end by the assertion that she had done the right as she saw it. Calm ferocity, skillful shading, and expert ductility inspired her performance.

Warner Oland, though no less sensitive and authoritative, experienced greater difficulties, because his last act consisted of improbable episodes which he could not make appear otherwise. Earlier scenes, however, were a distinct addition to his achievements as an actor.

Louise Dempsey made the old nurse a human and sympathetic creature, her stiff religious convictions mellowed by her love for the Captain. Helen Pullman also presented an attractive picture as the daughter around whom raged the storm. Although Robert B. Kegerreis and Harry Dodd had the right ideas, they appeared to be handicapped by uncertainty in lines or insufficient rehearsal, which sometimes blurred their impersonations. Frederic Burt tended to a short role quite satisfactorily, and Joseph Boardman, Jr., completed the cast adequately.

Owing to the well-known prejudices of New York, vast audiences cannot be expected to flock to The Father, but those who do go will see an unusual and a gloomy play on a theme that permits discussion, though it does not invite concurrence.

MOULIN ROUGE—A WINSOME WIDOW.

Farce-comedy, with music, in three acts and five scenes, founded on A Trip to Chinatown, by Charles H. Hoyt. Music by Raymond Hubbell. Produced by Florenz Ziegfeld, Jr., on April 11, 1912.

Mrs. Gadder ..... Fawn Conway
Mrs. Noyes ..... Katherine Smythe
Mrs. Howell ..... Lottie Vernon
Mrs. Flippant ..... Marie Baxter
Flirt ..... Ethel Kelley
Slavin ..... Harry Kelly
Rashleigh Gay ..... Charles J. Ross
Wilder Daly ..... Charles King
Ben Gay ..... Leon Errol
Tony ..... Ida Adams
Isabel ..... Elizabeth Brice
Mrs. Duer ..... Natalie Dagwell
Mrs. Guyer ..... Emmy Wehlen
Willie Grow ..... Kathleen Clifford
Welland Strong ..... Harry Conor
Noah ..... Frank Tinney
Bryton Early ..... Sidney Jarvis
Rosie } ..... Dolly Twins
Jenny } .....
La Petite Daffy ..... Mae West
Mona McGinnis ..... Jack Clifford
Mlle. Bridgite ..... Irene Weston
Proprietor of the Cliff House ..... Charles Mitchell
Chief of Police ..... A. Brannigan
Officer O'Mara ..... J. McDermott
Mlle. Nana ..... Nana
Mons. Alexis ..... Alexis
Fancy skaters ..... Catheleen Pope and George Kirner

The Moulin Rouge keeps its sails whirling, as was to be expected, but usually the effort is rather too apparent. In spite of this, the first night audience applauded everybody and everything so vigorously that it was nearly midnight before they escaped into the jungle of taxicabs waiting at the door.

So vagarious and disjointed is the programme that one may begin anywhere to speak of its attractions. The scenic and sartorial investiture offers the simplest entering wedge, for the designers were less hampered by the carpentering of the plot than were other matters. The costumes are really very tasteful in a gorgeous way, bright colors being utilized in plain expanses, and without the aimless kaleidoscopic futility that sometimes is inflicted on spectators. The black and lavender widows, the cerise and silver show girls, the blue and white skaters all exemplify this quality. The scenery for the ice carnival is entirely charming, and the ballroom has its points, although one never sees the moon and the stars simultaneously outside of musical comedy.

Raymond Hubbell's music, in spite of its dash, furnishes no song hits. The nearest approach is "Could You Love a Girl Like Me?" Brice and King also get everything possible out of "String a Ring of Roses," by Jerome and Schwartz. At any rate, the orchestra works industriously without complaint from the audience.

Vaudeville and musical comedy have yielded up a long list of popular performers for the Ziegfeld payroll. Beyond question, Frank Tinney stands highest in the public estimate, even though he uses much of his well worn monologue while "Ziegfeld is sitting on the ice, freezing it" for the carnival scene. The other dispenser of mirth, Harry Conor, is in fine form, figuratively speaking, and lives up to his reputation for his peculiar kind of comedy.

Of the singers, Emmy Wehlen is, of course, the official prima donna. Without being a great vocal artist, she sings with spirit, and is invariably pretty to watch. It is a pity that Ida Adams has to sing against Mr. Conor's comedy work, because her song is too good to spoil. Sidney Jarvis gives a further exhibition of his explosive method in a song which he calls "Fascawnating Girl," and Mae West assaults the welkin vigorously. Kathleen Clifford in her customary male impersonations sings nonchalantly and dances nimbly. The really charming persons, however, are Elizabeth Brice and Charles King, who have mastered the difficult art of establishing just the right flirtatious relationship with the audience.

The dancers all appear to be fully qualified acrobats, for they do all the wiggles and twists permitted by the limitations of human anatomy. Jack Clifford and Irene Weston have perhaps the most startling performance, although Mlle. Nana and Mons. Alexis excel as human pinwheels. Ethel Kelley's toes reach the highest altitude with an ease that is almost incredible, and Brice and King are no less graceful in their less spectacular style. The Dolly Twins fly around to much applause, and Leon Errol had no difficulty in arousing appreciation. The skating of Catheleen Pope and George Kirner is simply delightful, for they are genuine artists.

Another vaudeville favorite, Charles J. Ross, is almost lost, for his part offers him little opportunity to do anything but stand around as a gentleman.

As for the story, it starts out to be A Trip to Chinatown, but presently forgets itself in myriad specialties. That is just as well, for a plot is unnecessary grist for the Moulin Rouge.

IRVING PLACE—DIE KREUZELSCHREIBER.

Comedy in three acts, by Ludwig Anzengruber. Produced by Gustav Olmar, on April 10.

Anton Huber	Ferdi Nagel
Josepha	Zenzi Götzer
Grossbauer vom Grundldorf	Ernst Robert
Steinklopfer Hans	Gustl Olmar
Veit	Hans Burger
Martha	Hannt Grassi
Liesl	Liesl Knilling
Der alte Brenninger	Berti Schultes
Michl	Sepp Hauzinger
Loisi	Peter Bohmann
Sepp	Toni Bohmann

Spring is held accountable for many things, and to it one must also charge the annual invasion of peasant players at the Irving Place Theatre. Last week, the Oberammergauer Peasant Players, who have been visiting the cities with a large German population, took possession of the local German stage. The visitors are not all strangers, as a number of them have been seen here in former years.

The first new offering was on Wednesday evening, when Ludwig Anzengruber's folk play, Die Kreuzelschreiber, was presented. It comes to us as one of that author's best comedies, and, accepting its ability to throw its audience into paroxysms of laughter as a criterion, it seems to bear out this contention. There is nothing ambitious about the piece, its primary purpose being to amuse, in which it was eminently successful. The story is simple and deals with the signers of a petition, the majority of whom signify by crosses for want of a better John Hancock. The church takes exception to the document, the wives being religious take up the cudgels of the church, while the men non-believers, a condition which appears to prevail in most of the peasant plays, fall into disgrace with their better halves. The efforts to restore themselves into favor is the medium of a few humorous situations and some really bright dialogue.

Gustav Olmar easily took the acting honors. His portrayal of the stonebreaker, Hans, was a splendid example of the natural school of acting. A capital characterization was contributed by Berti Schultes as the old peasant Brenninger, while Fredl Nagel was a robust Anton. The women gave evidence of unusual agility and grace in their peasant dances, and acted their various roles with intelligence. The interpolated songs were pleasingly rendered, and the zither and violin selections were delightful additions to the evening's entertainment.

COHAN—THE WALL STREET GIRL.

Musical play in three acts, with book by Margaret Mayo and Edgar Selwyn, lyrics by Hapgood Burt, and music by Karl Hoschna. Produced by Frederic McKay, on April 15.

James Greene	Harry Gilfoil
John Chester	Charles Winninger
Dexter Barton	William P. Carleton
Bertie Longman	Clarence Oliver
Rev. Dr. Leonard	Paul Porter
Jordan	Cyril Ring
Pinch	Charles Silber
Walker	Jack Wellekens
Simons	Ralph Shipman
Harris	William Bourn
West	Robert Thurston
Mrs. Williams	Maude Knowlton
Pearl Williams	Florence Shirley
Lawrence O'Connor	Wellington Cross
Sunshine Reilly	Lois Josephine
Glen Underwood	Helene French
Rosie Dale	Ivy Paget
Grace Sinclair	Catharine Hurst
Edythe Torrant	Helen Turner
Mazie Blackburn	Kathryn Sampolis
Trixie Allen	Cleo Le Moyne
Jemina Greene	Blanche Ring

The western breezes wafted in Blanche Ring Monday evening, and she is probably destined to remain here for the Summer. She would make every one on Broadway forget the hot weather during July and August. As often happens, she is the whole show, and is refreshing enough to make her audiences glad they are living.

Margaret Mayo has put her pen to paper, prompted and assisted by her husband, Edgar Selwyn, and has made a book that is good for something. The Wall Street Girl is an embodiment of all that is modern in woman. She wears a check suit which looks for all the world like a broker's business outfit, but underneath she carries the heart of the eternal feminine. The heart gets attracted toward and attached to a Western product by the name of Dexter Barton, and Jemima—that is the brokeress's name—goes halves on a mining proposition in Goldenrod, Nevada. Her father had balked at the undertaking, but the proposition makes good and the girl saves her father from financial embarrassment. Meanwhile everybody attended a prize fight at the letting-out place in Nevada. Reno, perhaps, doesn't look like that, but a boxing match chorus was quite novel, and a little Indian life and a moving picture man lent atmosphere to the surroundings.

Blanche blew into Wall Street to the prolonged blasts of auto horns, and lifted things sky-high, where they remained for the rest of the evening. And withal she was so wholesome that everybody wished there were more like her. She gives her songs the Ring-punch, which is so valuable in getting things over the footlights, where they belong. She has a few song hits, "Whistle It," "The Indian Rag," "Deedle-Dum-Dee," and "I Want a Regular Man." She was listed for request numbers, but the management forgot to send out the request slips, so the audience didn't get a chance to hear "The Good Old Summer Time" and the other ditties that helped make the Ring name famous. Miss Ring also made a curtain speech; in view of her playing in a family theatre, she thanked her audience for her several relatives, including Cyril, who was in the cast, and sister Julie, who is playing in vaudeville in Newark.

The expert boomerang performed didn't appear, as per note; but Will Rogers quite lassoed the auditors; he has a pleasant humor and lariat virtuosity. Harry Gilfoil keeps alive the old, old lines of stage comedian tricks, and they are so old that they are new. Florence Shirley and Clarence Oliver are far from bad, but they would have difficulty in finding a backer for the pursual of their vocal aspirations. William P. Carleton was the regular man, six feet and several odd, with not much to do. Wellington Cross and Lois Josephine couldn't be heard much of the time, but they can terpsichore. Blanche had different members of the chorus take the air in one number, and Marie Earl won a hand for a voice reminiscent of Maggie Cline's in its palmiest days.

The music was very snappy and Miss Ring will probably make her nightly auto trips to Westchester County for a long time to come.

MAXINE ELLIOTT'S—DEAR OLD CHARLIE.

Farce in three acts, by Charles H. Brookfield. Produced by the Shuberts on April 15.

Charles Ingleton	Charles Hawtrey
Gabriel Peploe	Edmund Maurice
Thomas Dumphie	E. Holman Clark
Colonel Fishbourne	C. B. Vaughan
Purkitt	Arthur Grenville
Agnes Fishbourne	Enid Leslie
Mrs. Fishbourne	Mabel Younge
Reeves	Gertrude Thornton

After seeing Dear Old Charlie one can sympathize with the outcry against the English censor who is so erratic as to license this farce and to refuse other plays that can scarcely be more suggestive. Admitting without hesitation, at the start, that the farce is very amusing, at least as Charles Hawtrey plays it, the listener must also admit that practically every joke in the three acts depends on a *double entendre* which flavors the lines rather too piquantly.

The plot is of the frankest. It concerns the mendacious efforts of Charles Ingleton to keep two skeletons in the closet: his affairs with Mrs. Peploe and the late Mrs. Dumphie. As Mrs. Peploe's letters to Charles were still in existence on his wedding morning, he started at that late date to destroy them. Of course he was hindered and interrupted by his future father-in-law and by the two betrayed but unsuspecting husbands. Nor could he get rid of his intrusive friends and relatives until after the close of his honeymoon, when his wife had discovered his lapses from virtue. She was willing to condone them and start life with him on a basis of complete understanding.

All of this is handled very humorously, and as lightly as such a theme permits, but tasteful it is not. That Mr. Brookfield should have gilded it so deftly makes it only more insidious. Structurally, the farce is very old-fashioned, which, of course, is not necessarily a defect. The first act especially abounds in asides and soliloquies enough to chill the very marrow of an orthodox playwright in the present year of grace. The author has kept his action moving rapidly, however, and the developments are consistent with the premises. Only once in a while does he descend to horseplay.

Mr. Hawtrey was, of course, greeted warmly, and called out for the customary little speech after the second curtain. He plays with surety, suavity and a certain subdued pertness which fits the role of Charles Ingleton. Even his expository soliloquies, aimed directly at the audience, were amusing, for he has mastered the droll method of declamation which makes one laugh without stopping to think why.

With him, Mr. Hawtrey has imported a supporting company remarkable for their individual excellences and for their team play. Enid Leslie is pretty to look at, and although not an actress of great power, she has intelligence—and that goes a good way. Mabel Younge played the mother-in-law with sufficient asperity, emphasizing the traditional traits of such a person until they assumed a definite figure. Gertrude Thornton as the maid kept quite in the picture.

The four men also contributed four distinctly different characters, or caricatures, since this is farce. Edmund Maurice impersonated the bluff, wide-minded and excessively dull Mr. Peploe, while E. Holman Clark was the sensitive, pessimistic and equally dull Mr. Dumphie. Arthur Grenville's portrait of the old butler was really an excellent study, because, without being overdone, it was human. C. B. Vaughan labored through the explosive role of Colonel Fishbourne.

When all is said and done, one must confess that a lot of energy and talent has been expended on decidedly unworthy material, for its lively fun hardly compensates for its indiscretions.

VIEWS OF NEW YORK CRITICS.

THE MOULIN ROUGE

World.—"If signs go for anything, A Winsome Widow will continue to solace playgoers until the dog days."

American.—"A real American farce was loved for its old sake."

Times.—"As good or better than a lot, and not the equal of the best."

Sun.—"The material aspects of the revival were by no means what they might have been."

Herald.—"A real novelty that will look good in Summer time."

THE FATHER

Press.—"Teeming with morbid and unnatural situations."

Tribune.—"Many of the incidents are terribly and bitterly real."

Evening Sun.—"There is no escape from the splendid technique and the terrific power of the drama."

Evening Mail.—"The trouble would seem to be that it is a public recital in part of August Strindberg's marital woes."

Evening Post.—"It is a mystery why it should have been thought worth while to try so unpromising a piece."

DEAR OLD CHARLIE

World.—"Humorous in a quiet way, with a good role for the star."

Times.—"A crude farce which occasionally is in very bad taste."

Herald.—"Play is of the lightest and very thinly spread out."

Sun.—"Witty lines and familiar situations reveal themselves."

Tribune.—"Light play, well acted."

Telegraph.—"At times almost insufferably dull and deals with an unpleasant situation."

THE WALL STREET GIRL

World.—"Enough that is new to make a pleasant evening's entertainment."

Times.—"Rather tame."

Herald.—"A clean play with deserving specialties."

Sun.—"Reminiscent of other musical successes and is in part sparkling and tuneful."

Tribune.—"Blanche Ring's acting chief merit of the play."

Telegraph.—"When The Wall Street Girl was in doubt, on came Blanche Ring and the day was saved."

AT VARIOUS PLAYHOUSES.

ACADEMY OF MUSIC.—Charles Klein's The Third Degree was presented last week. Priscilla Knowles acted the role of Annie Jeffries with considerable power and appeal. Robert Vaughan appeared as the son, and Theodore Friebus was Richard Brewster. Marie Curtis was especially commendable in the role of the mother. The whole performance was strong. This week, Pretty Peggy.

BELASCO.—David Warfield will play two more weeks in The Return of Peter Grimm.

CASINO.—Baron Trenck closed Saturday night. On April 23 James T. Powers will open in an adaptation from the German called Two Little Brides.

GRAND OPERA HOUSE.—Get-Rich-Quick Wallingford, with the original cast, including Hale Hamilton and Frances Ring.

HUDSON.—Last week of The Right to Be Happy, with Dorothy Donnelly and Edmund Breese. Walker Whiteside in The Typhoon will move here from the Fulton on Monday.

LIPZIN.—Paul Orleneff and his Russian players succeeded Madame Kenny Lipzin and her Yiddish company on Monday, presenting Crime and Punishment, which will be repeated on Friday. The repertoire for the rest of the week was: Tuesday, The Master Builder; Wednesday night and Sunday matinee, Ghosts; Thursday, Czar Feodor Ivanovitch; Saturday, Karamazoo Brothers, and Sunday night, The Chosen People.

LYRIC.—Little Boy Blue remains until Saturday, Jules Layolle's French Grand Opera company, of New Orleans, next week.

MADISON SQUARE GARDEN.—Yesterday afternoon a free performance was given to the orphan children of the various charitable organizations of the city by the Barnum and Bailey Circus. The occasion was very successful.

MANHATTAN OPERA HOUSE.—John Mason in As a Man Thinks, with his original company.

MAXINE ELLIOTT'S.—It is announced that Charles Hawtrey will give matinee performances of The Naked Truth during his engagement in Dear Old Charlie. The Naked Truth is by George Paston, author of Nobody's Daughter, seen last year at the New Theatre.

METROPOLIS.—The Cecil Spooner Stock company played Zaza last week to the pronounced approval of the audiences. Miss Spooner was most satisfactory in the title-role, and a new leading man, Frederick Clayton, played Bernard competently. Phillip Leigh, Howard Lang, Gertrude Maitland, and Riera Scott contributed valuable support. This week, The Deep Purple; next, The Love Route.

NEW AMSTERDAM.—The Man from Cook's terminates its engagement this week. The house will be dark until May 6, when Robin Hood will be revived.

PEOPLE'S.—The Corse Payton Stock company began an indefinite run on Monday, replacing Boris Tomashefsky's Yiddish Players. The opening play was Alias Jimmy Valentine, and the cast included Minna Phillips, Grace Fox, Ethel Milton, Mrs. Charlotte Wade Daniels, Claude Payton, Arthur Jarrett, Joseph W. Girard, George Storrs Fisher, and Frank Armstrong.

PLAYHOUSE.—The extra Thursday matinees of Bought and Paid For have been resumed at the Playhouse.

PROSPECT.—In the Lion and the Mouse, last week, Paul McAllister and Lawrence Dunbar were favorites, as usual, and Harmon McGregor as Jefferson Ryder did excellent work. Irene Timmons as Shirley Rossmore was very effective, and Sue Fisher as Miss Nesbitt was excellent. This week, The Easiest Way.

REPUBLIC.—This is the closing week of The Woman.

WEST END.—Everywoman was well received last week. H. Cooper Cliffe, Adele Blood, George A. Natanson, and Aurora Piatt were excellent. This week, Bird of Paradise.

"SILK, SATIN, CALICO, RAGS"

THE STOCK ACTRESS'S WARDROBE

ALMOST everything has been said regarding the over-busy hours of the woman who plays leads in a stock company. Add to what you have already read on the subject, the cares of housekeeping, and a puppy, small enough to stuff into your muff along with your hands, and you will have a faint idea of why one of them at least has so little time for artistic needlework. Opinions of the very young as to the disposal of her enormous leisure often cause a leading woman infinite amusement. She is, according to one rumor, wined and dined from twelve o'clock every night till matinee time every day, with emphasis on the "every." Now the average chocolate-eating young miss, with plenty of ticket money from papa and everything else provided by mamma, is a "fam dool" when it comes to reasoning out real life problems.

The stock actress in her spare (?) time works like a galley slave and does it all on a dead run or she would never get there. She doesn't sleep "every single minute," but bathes, manicures, shampoos, takes the air, attends a rehearsal, studies a billion lines or so of a new part, and while she is resting from these light and various duties she designs the pretty dresses which you all go home and copy. She doesn't call in a modiste, as you would a decorator, and say: "Look at me and go ahead"; but she races through fashion books for new ideas, selects and superintends the making of her entire wardrobe, which of necessity is very large, even occasionally taking a hand herself when time is limited. Studying a new part every week is bad enough, but to have to be distracted by the clothes question at the same time seems more than one lone woman should be asked to bear. To have a closet full of perfectly good dresses and not have one of them suitable for the particular part in hand, is an experience she is frequently faced with. The same dress cannot be worn more than once or twice, and at that six or seven weeks apart, or it would be immediately recognized by the audience, which would wail loudly at having been cheated. Hats, which all normal women should love to talk about, become mere head coverings to bother her. But she must have a dozen or more, large and small, soft and severe, light and dark, Summer and Winter, for sometimes the second act is set "six months later," which means velvet in place of swiss. Very few stock actresses hire their gowns. The period plays are usually dressed by the management, but the modern costumes are bought by the actress and paid for out of her own little salary. She is not mean about it, either, buying good materials and expensive trimmings, to compare not too unfavorably with Miss This or That, who played the part originally. In fact, she follows more or less closely lines laid out by a popular star in selecting dresses for a part, varying only sufficiently to retain her own individuality.

Occasionally there is a gown which, having served its time on the stage, is taken by the actress for the street. In this case, it is remodeled and all conspicuous trimming removed. But once a dress is placed in the private wardrobe it is never used again on the stage.

As a rule, by the time an actress is playing leading parts she has well broken in some dressmaker, who, knowing her tastes and having fitted her many times, becomes invaluable to her peace of mind, when the length of a part she is studying, or a headache (they do have a pain now and then) makes it necessary for her to leave her appearance entirely in the hands of another.

In all this time I have left unmentioned the etceteras, though they are as necessary as her nose. Shoes, slippers, gloves, parasols, jewelry, and last, but by no means least, lingerie—one would be brave, indeed, who dared mention offhand the number of yards of lace and ribbon necessary to the successful career of an actress. Of course, wigs are seldom mentioned in polite society, but they play havoc with an income, already somewhat reduced. Such trifles as cold cream, rouge and powder, costing only several dollars a month, are not worth our consideration. So now, Miss Prim, you see, she doesn't sleep "every single minute," nor does she sit all night at table, wearing a "picture hat," as I believe you have stated. She sleeps less than you do, and besides this she accomplishes in odd moments what you and mother take weeks to perform.

IRENE TIMMINS.—Leading woman with the Prospect Stock Company, which is presenting successfully in the Bronx such popular plays as The Lion and the Mouse and The Easiest Way. Miss Timmins dresses her parts very beautifully. The gown illustrated is of black bordered chiffon, over green satin; the border is of peacock feathers in their exquisite natural colors, the sash being an artful combination of the green and blue coloring, in satin, finished with fringe.

Theone

TAGS.

As an outcome of the boudoir cap craze, it is anticipated that lingerie hats will be very much worn this Summer. Let us hope we will see them shading only youthful faces.

Judging from the window display of a fashionable shop, parasols will be odd in shape and much trimmed. A three-inch band of black velvet on a bright colored satin gives a stunning effect, as does dull gold lace used in the same manner.

Owing to the over popularity of the brocade and tapestry bags, a reaction seems to have set in. Satin and lace combined, with draw strings of heavy silk cord, are very handsome. For tailored suits, the bright red morocco envelope is again with us. These are very flat and are provided with a convenient strap across one side, through which to slip the fingers.

Belts are here in full force—patent leather in black and red, soft suede, linen and pique, varying in width from an almost string to the wide crush bodice of silk.

Sleeves may be long, but the collarless waist will be worn universally, cut any shape but square. T.

ALL SHE WANTS IS LOVE.

All she desires is love, you say?
That shows how much you know;
She wants to see the matinee
And to the circus go.
She wants a cluster diamond ring,
She wants a rope of pearls;
She wants a poodle on a string,
She wants some extra curls;
She wants a bonnet twice a year;
She wants an Easter hat;
She wants to read her title clear
Unto a stylish flat;
She wants a four-seat motor car,
She wants a real Worth gown;
She wants a trip to Europe, or
At least to Newport town;
She wants a cask of rare cologne,
She wants a diamond pin;
She wants a carriage of her own
To go out calling in;
She wants the earth, the Milky Way,
And half the stars above.
And yet you have the nerve to say
That all she wants is love!

—*Unknown.*

QUESTIONS ANSWERED.

IDA.—Black moire may be sponged with coffee and ammonia to remove water marks; the proportions are one teaspoonful of ammonia to a quart of coffee.

SOPHIE.—It seems too early to put on low shoes and though many are seen on the street, they look out of place with fur neckwear.

JESSIE.—You will not be conspicuous with white ruffles in your coat sleeves; a visit to the ruching counters will make you certain that everyone in the world is going to wear them.

CLIFFORD.—A piece of black velvet pasted smoothly in the heels will keep your pumps from slipping up and down. This should be pasted against the back of the heel and not on the insole.

"BUNTY."—You have more than likely rinsed your chamois gloves in clear water, which should never be done, as it leaves them shrunken and stiff. They should be washed through at least three fresh lathers of white, pure soap, the water being very warm and the temperature the same throughout the entire cleansing. The last water need not be so soapy as the first. Press lightly in a dry towel, lay palms downward and when nearly dry pull and work into shape. T.

RELICS OF OLD SAN FRANCISCO.

J. J. Mundwyler has presented to Curator George H. Barron, of Golden Gate Park Memorial Museum, San Francisco, for public exhibition, an interesting collection of programmes of entertainments in that city dated as far back as 1860, when the Willows, Woodward's Gardens, Maguire's Academy of Music, Hayes Park and Platt's Hall were the notable places of public resort.

The collection embraces programmes of concerts at Platt's Hall from 1860 to 1876; Gilbert's New Idea, in 1863; the Willows, at the corner of Mission and Eighteenth Streets, in the same year; Maguire's Academy of Music in 1865; a playbill of William E. Sheridan in Richelieu at the Baldwin in 1880; New Germania Concert Society, in 1855; Mercantile Library Soiree, in 1869; Woodward's Gardens, in 1873, and a concert at Hayes's Valley Park in 1864.

THE MATINEE GIRL

WHEN Easter flowers bloom and Easter hopes blossom, actorial thought turns to the manner of the next vacation. Already Mrs. Minnie Maddern Fiske is taking in new strength and replenishing her vigor with every inhalation of the piney air of the Adirondack woods. A note from her bears the far from Broadway address, "Big Moose, Herkimer County."

Miss Frances Starr will hie her to Europe a few hours after her season in The Case of Becky closes in Boston May 18. Impressed by the possibility of mid-ocean collisions, or by the advice of her much elders, Miss Starr had decided, when I saw her last week, to take a solemn step. "I'm going to make my will tomorrow," she said, "and I know I'll laugh."

The representative of a French-American syndicate which will handle the articles now in preparation by Madame Sarah Bernhardt wore a sullen expression when recently he walked down the gangplank of a French steamer landing in New York.

"I went to Paris for an interview with Madame Bernhardt about an arrangement to write for us and she said but one thing, one little sentence, this: 'See Monsieur William F. Connor.' What could I do? I turn around and sail back. And I might have come only from Philadelphia to New York had I known she would do nothing except what Monsieur Connor advises."

We were talking of what becomes of those players who desert the stage. Ned Hoff, the sweetest tenor of the Bostonians, has become a successful insurance agent. White Whittlesey, I am informed, is doing great deeds in real estate. Nan Fairchild, White Whiskers tells me, forsook the stage to become one of the foremost women physicians of Boston.

White, N. Y.

MARGARET ANGLIN AND HOWARD HULL AT HOME

Talent is manifesting itself in another member of Sidney Armstrong Smyth's gifted family. Mrs. Smyth, herself the former leading woman of the Empire Theatre Stock Company, is a cousin of Carolyn Wells, of jingle renown. Her young niece, Georgiana Stoddard, writes the words and music of ballads, one of which, "Ca'line Johnson," May Irwin has sung on the stage, and some of which Kitty Cheatham is considering with relation to one of her children and grownups' entertainments.

Florence Smythe, who was Theodore Roberts's leading woman, celebrated a birthday anniversary recently, and, woman-like, was moved to serious reflections by that event. The reflections unearthed a compensation for too oft repeated birthdays. That compensation Miss Smythe describes in these verses:

Farewell, dear youth, and all your sweetness, too!
I'm happy, though I waft good-by to you.
I watch the gray hairs coming with a smile.
They did not tarry long. They marked the dial.

Old Father Time is cruel and yet kind.
He lets you gently fade from out my mind,
And raises you, a hallowed thing, on high,
A saint to worship, without tear or sigh.

You served me well. 'Tis through your loving care
You've left a wealth of dreams and memory rare.
Bequeathed me friends, the richest gifts there be;
A heart to love them—these you've given me.

A trust so sweet that down the years
'Twill treble value and dispel my fears.
Could you return to me, straight and true,
Youth, I would not change these now, for you.

Of all the roles I have seen her play, I recall none into which Margaret Anglin throws herself with such joyous abandon as that of a devoted wife. She thinks it would be wholly delightful to be a housekeeper and forget the carking cares of the stage. I have even heard her make a smiling threat to abandon the boards in three years.

I overheard a compliment to Marie Cahill, of which that comedienne will learn for the first time from this page. It came from a sombre-browed manager who said: "Marie Cahill can get more out of a line than any actress on any stage."

Kitty Cheatham told this at her Easter recital: "A little girl had the privilege of calling one day on Madame Louise Homer's darling little ones. When the little girl came home her mother asked: 'Did you have a pleasant time with the children?'

"'Yeasum,' was the answer, 'but they ain't chillun. They're Homer's twins.'"

Howard Kyle concludes an entertaining article of reminiscences and deductions from his last Summer open air tour with the Coburn Players in Shakespearean repertoire, with a quotation those who have dined with him at the Players' have often heard. It concerned the unvarying response of audiences to the genuinely human appeal:

"Coming out after the performance of a special entertainment modeled after the form of an old morality play, that most lovable of men and father of the real American drama, Bronson Howard, met William Dean Howells in the lobby.

"'Wasn't it wonderful how that old Morality play held us?' he said.

"'Ah, Howard,' the novelist returned thoughtfully, 'the centuries are all alike.'"

"I'm mightily tired and need the rest that is to be found at the end of a fishing pole or a golf stick," was Lillian Albertson's *au revoir* to a friend when leaving The Talker to visit Palm Beach, Miami, and, "if it isn't too warm, to Cuba." A cold had so relaxed Miss Albertson's vocal chords that only a ghost of a voice remained. "I think the trip out of this fag end of the Winter would cure a frog's voice. My husband and son go with us. The baby is very anxious to have a sore throat. Some one told him that mother has one and he thinks it a very desirable possession."

Lillian Russell says that managers are human and we should overlook their shortcomings with Christian charity, but that one did turn her peevish when he shouted, "say that again—that last word."

"Despair," repeated the changeless beauty.

"No, no. That ain't right," he retorted; and he spelled the word "d-i-s-p-a-i-r."

THE MATINEE GIRL.

GOSSIP OF THE TOWN

Martha Richards, of The Girl from Rector's, who underwent an operation at the French Hospital last week for appendicitis, is rapidly recovering and expects to be out in a short time. After leaving the hospital Miss Richards will go to the country to fully recuperate.

The total advance sale for the two weeks' engagement of Robert Mantell at the Garrick, Chicago, exceeded $7,700, more than half of this amount having been subscribed by educational institutions.

New York Suffragettes have organized a theatrical company to present Suffrage plays in this city and nearby towns, under direction of Mrs. Helen Graham Griffith.

Clifford Hipple, starring in Robert Hilliard's playlet, As a Man Sows, was compelled to cancel his engagement at Newark, N. J., last week, having undergone an operation at his apartments in this city on April 7. During his Trenton engagement cellulitis developed in the left foot and an operation was necessary. Mr. Hipple expects to resume his vaudeville tour soon.

The Court of Appeals at Albany on April 8 sustained the will of the late Eliza Graf, aunt of Mrs. William Faversham (Julie Opp), creating a trust fund of property in Brooklyn for Philip and William Faversham, Jr., sons of the popular players. The court found that the trust was made exclusively for these two boys, who will inherit upon reaching their majority.

William Morris has signed Harry Lauder for five years beginning at Christmas, at a salary said to be $2,500 a week. Mr. Lauder has presented a silver cup to the Forty-eighth Highlanders, stationed at Toronto.

Guy Bates Post saw a man thrown out of a local café one recent night. A crowd that gathered was dispersed by two policemen who declined to investigate. So Mr. Post wrote to the Police Commissioner and the two officers were suspended.

The Grand Rapids *Herald* is printing a series of original stories by members of the Mary Servoss company. Miss Servoss started the yarns with one entitled "Why I Went Upon the Stage."

Lewys James is now playing Prince Carlo in The Quaker Girl.

Trustees of the Claremont Presbyterian Church, Jersey City, who are building a new edifice, have declined to sell their old church to a Bayonne man who proposed to remodel it as a theatre.

Mrs. Paul Armstrong and her three daughters arrived from the Mediterranean on April 7 and proceeded to Chicago to join Mr. Armstrong.

Sidney Mather has rejoined the Sothern-Marlowe company. The part of the Guide Nazir in Kismet, originated here by Mr. Mather, is now played by Francis Verdi.

The Grand Opera House, Salem, N. J., along with a mill and several other buildings, was burned on April 5. The opera house was insured for $5,000.

Klaw and Erlanger and Harrison Grey Fiske will present Violet Romer, the dancer in Kismet, at a special matinee at the Knickerbocker on April 25, in eleven dances of wide variety and original with Miss Romer, that, although new to New York, have been presented by her in London and Paris. The orchestra will be directed by Nahan Franko.

A new play, William Antony McGuire's The Divorce, will be produced at the Whitney Opera House, Chicago, on April 20, with Charlotte Granville, Edward Emery, and Sheldon Lewis, late of the Drama Players, in the cast.

REFLECTIONS

Mr. and Mrs. George Titheradge are coming all the way from Australia to see their daughter, Madge, in A Butterfly on the Wheel.

A Summer season of light opera will open at the Pabst Theatre, Milwaukee, on April 21, at popular prices.

Charles Frohman has arranged for an annual revival of Peter Pan with Maude Adams at the Empire Theatre during the holidays.

Amelia Bingham, as president of the Professional Woman's League, has declared that the actresses of the country unanimously favor the renomination of President Taft.

It costs the Astor Theatre management $22 a week for the cigarettes smoked by the players in The Greyhound, so many are consumed and they are of such quality.

Acton Davies brought suit on March 14 against Edward J. Bowes, alleging that Kindling, now being played by Mrs. Bowes (Margaret Illington), was made from a copyrighted story of his printed in the *Evening Sun* and later dramatized as a sketch by the author, who demands an accounting.

Emmy Wehlen, the beautiful imported Winsome Widow, puts herself on record as deeming the American girl infinitely superior to any other sort of girl.

The anti-tuberculosis league of Cincinnati has begun agitation for individual drinking cups in the theatres of that city.

Weber and Fields have received $10,000 for talking one of their acts into a phonograph and are considering an offer of $50,000 to perform for motion pictures.

Mrs. H. D. Humphry (Leslie Palmer), after a long illness in Redlands, Cal., has returned to her home, Charlestown, Mass.

F. J. Goldsoll's new Ice Palace is to be located in West Forty-fifth Street, adjoining the Astor Theatre. There will be ballets on skates and a restaurant seating two thousand persons.

Lilla Ormond, concert singer, and Ray Dennis, of this city, were married on April 8 in Boston, Mass.

Next season, the Authors' Producing company will again send out four companies in The Gamblers.

Sidney Bracy, who succeeded Joseph Herbert as the Marquis in Baron Trenck, has been added to the cast of Robin Hood to be revived next month.

Lillian Hobart French, having failed in sundry ventures from occult mysticism to hand laundering, will return to the stage with Virginia Tyler Hudson in a vaudeville sketch called Made to Order.

The "Texas Tommy Dancers" from the Barbary Coast, San Francisco, are additions to the Winter Garden company. They exploit some of the new dances with the funny names.

Kitty Cheatham gave her annual Easter Monday matinee at the Lyceum Theatre on April 8, delighting a large audience with her dainty songs and quaintly humorous stories. Her accompanists were Flora MacDonald and Henry Burleigh.

Mr. and Mrs. John Fox, Jr. (Fritzi Scheff) are going to build a $50,000 country home in the Blue Grass region of Kentucky.

Max Rabinoff, having finished his engagement with the Imperial Russian Dancers, has sold the scenery and effects of this attraction to Milton and Sargent Aborn, of the Aborn English Grand Opera companies. The productions turned over to the Aborns include The Russian Wedding, Lac de Cygnes and other spectacles.

Harold Forbes and Carrie Bowman, and Joe Quintelle and Ida Dahl, all with The Girl of My Dreams, were married at Charleston, W. Va., on April 7. This was the eighth wedding ceremony which has occurred in this company.

Arthur Gillespie, who wrote the 1912 version of Little Nemo for A. H. Woods, has adapted from the German Leo Fall's operetta, Bruederlein Fein, for Chapine, whose vaudeville tour commences April 22. Ballard MacDonald has written the lyrics. Joseph W. Stern and Company publish the score.

Judge Howard Kennedy, of Omaha, Neb., has been asked to draft an ordinance authorizing a board of censors to regulate performances. Says the judge: "Not a few of the productions I have witnessed are of the most vicious type—disgusting and abhorrent to a clean-minded person."

Pixley and Luders's new opera, The Gypsy, will probably open the new Cort Theatre in this city next season.

Billie Burke has purchased a country seat at Hastings-on-Hudson, N. Y., for a permanent home. She owns also a hay farm in Devonshire, England.

Bourdet's new play, La Cage Ouverte, at the Theatre Michel, and Alfred Capus's latest comedy, En Garde, are new Parisian successes.

The veteran actor, Alban W. Purcell, is slowly recovering from an operation for strangulated hernia and inflammation of spinal cord. His advanced age (sixty-eight years), it was feared, might be unequal to the ordeal. He is grateful for the many letters of sympathy from professional friends, especially "old timers."

New York capital is interested in the new Theatre des Champs Elysees, Paris.

Adorée Villany, who dances in "the altogether," has been acquitted in Munich of a charge that her dancing is objectionable. Leading artists testified that her performance is artistic and respectable.

Clinton, Ia., theatres are open on Sundays now and local clergymen are protesting vigorously.

Irene Van Brugh will return to America next season as a star in a new play.

An anonymous admirer has presented to Louise Woods, playing in The Greyhound at the Astor, a real live canine greyhound with a distinguished pedigree.

Cosmo Hamilton's new comedy, Plain Brown, has been secured by Charles Frohman for presentation at the Garrick Theatre here in September.

Mrs. Tully Marshall (Marion Fairfax) has purchased a large tract of land at Wading River, N. Y., and is building there a reproduction of Thomas Jefferson's historic home, "The Hermitage."

Henry B. Harris is preparing to produce The Professor's Wife, by Mrs. Fremont Older and Elmer Harris, The Wild Olive, by Elmer Harris, and a new play by James Forbes.

The Powers Theatre, Decatur, Ill., has abandoned the project to install a stock company and will be devoted to vaudeville, except for a few legitimate bookings previously arranged.

Charles R. Johnson, once of the Wilbur Opera company, but now selling automobiles in Milwaukee, has put on several amateur minstrels and operas in that city.

Walter C. Kelly has gone to England again to renew his vaudeville triumphs over there.

The Russian dancer, Nijinsky, who has been performing at the Court Opera, Vienna, is seriously ill in that city.

Eight springs of mineral water have been discovered on Jan Kubelik's estate at Kolin, Bohemia, which, it is said, will render him wealthy even if he stops playing the violin.

Mrs. Lena K. Bimberg sued on March 21 to recover $7,500 and interest for eight years from Leopold Sondheim, executor of the estate of her husband, the late Meyer R. Bimberg ("Bim the Button Man"), who erected and managed sundry theatres.

Walter Hyde brought suit on March 12 against F. C. Whitney to recover $6,830 alleged to be due under an unfulfilled contract.

THE STAGE BIRTHDAY CALENDAR

LOUIS MANN

April 17.

BEVERLY SITGREAVES, than whom we have none better, seen the forepart of the season with Rose Stahl in Maggie Pepper, and now playing with Robert Edeson in The Indiscretion of Truth.

ERNEST WOOD, who plays juvenile roles in musical comedies, recalled with Joe Weber, Anna Held, and Frank Daniels, and this season with Henry Woodruff in The Prince of To-night.

ETHEL VON WALDRON, well known on the Pacific Coast, and who did clever work this season with both Edgar Selwyn and Robert Edeson in The Arab.

HENRY STEPHENSON, for several years in Mrs. Fiske's support, appearing with her in Becky Sharp, Pillars of Society, Hannele, Mrs. Bumpstead-Leigh, The New Marriage, and Lady Patricia.

RUTH THORPE, remembered for her work in the second company of The Arcadians, and this season on tour with The Pink Lady company.

E. A. EBERLE, the veteran character actor, long in the cast of The Lion and the Mouse, but who has not appeared professionally for some little time.

GENEVIEVE REED, seen on Broadway in musical comedies like The Alaskan, The Candy Shop, and with Montgomery and Stone in The Old Town.

ELOISE REED, twin sister to Genevieve Reed, and always to be found in the same cast as her sister.

C. W. HECKINGER, lately seen in The Girl in the Taxi.

BESSIE VAN NESS, who, histrionically, pulchritudinously and especially matrimonially, has attracted no little attention the last few years, and who recently determined to return to the footlights.

April 18.

EDITH TAYLOR, one of the fortunate girls who went to London with The Pink Lady company, now playing there at the Globe Theatre.

GRANT STEWART, seen on Broadway in two productions this season, with Rose Stahl in Maggie Pepper and with Ethel Barrymore in his original role in the revival of Cousin Kate.

GABRIELLE RAY, the famous London musical comedy favorite, lately seen in Peggy, and whose recent marriage to Eric Loder attracted world-wide attention.

RICHARD HARDING DAVIS, the popular novelist, who frequently turns his hand to playwriting, as witness The Taming of Helen, The Dictator, The Galloper, and the dramatizations of his novels, Ranson's Folly and Vera the Medium.

MINNIE GRIFFEN, capital English character actress who has appeared here many times, chiefly with Forbes Robertson and Marie Tempest.

April 19.

MAY ROBSON, who continues her phenomenal popularity as a road star, now playing on tour most successfully in The Rejuvenation of Aunt Mary, her fifth season in this play, and A Night Out, which she originally called Three Lights, when done here at the Bijou Theatre.

WILLARD LOUIS, who recently played the lead, James Wilson, in the first company of Seven Days.

PAULINE NEFF, recalled in Charley's Aunt and in vaudeville, and who is now playing with James K. Hackett in A Grain of Dust.

FRED. SIDNEY, seen this season in Lew Fields's production of The Never Homes.

FLORENCE SMYTHE, now playing in vaudeville in the support of Theodore Roberts in the sketch, The Sheriff of Shasta.

J. CLENEAY MATHEWS, recalled for several years in the support of James K. Hackett, later on tour in The Firing Line, and this season seen in a dramatic sketch in vaudeville.

NEVA AYMAR, whom we recall having seen in The Wild Rose, The Rogers Brothers in Harvard, The Rogers Brothers in London, Mother Goose, Frits in Tammany Hall, The Rain-Dears, The Dancing Daisies, The Rich Mr. Hoggenheimer, and Nearly a Hero.

JOSE ECHEGARAY, the distinguished Spanish dramatist, many of whose plays are familiar to us, and who this day celebrates his eightieth birthday.

April 20.

LOUIS MANN, who continues serenely along in his amazingly successful run in Elevating a Husband, at the Criterion Theatre.

EDNA GRIFFIN, who for the past two years has been identified with the role of Laura Sage in The Concert.

ERNEST LAWFORD, who may always be counted upon to render an admirable account of himself, this season most excellent in Passers-By.

April 21.

KATE TERRY, the senior member of the famous stage family of that name, once tremendously popular with British playgoers, but who has been absent from the footlights these many years.

DAVID MONTGOMERY, of that vastly amusing pair of stars, Montgomery and Stone, now playing their third year in The Old Town.

MABEL BARRISON, who has delighted us in times past, both in straight and musical comedies, and whose complete return to health is to be devoutly wished, she having been seriously ill for the past eighteen months.

FRANK L. PERLEY, who was this season on tour as business representative for The Country Boy.

DOROTHY PARKER, daughter of Louis N. Parker, and who for the past two seasons has been playing in her father's piece, Pomander Walk.

DOUGLAS ROSS, who has been having a long and pleasant season of it, appearing at Wallack's Theatre with George Arliss in Disraeli.

ANNIE IRISH, whom we remember in a number of popular Broadway plays, but who left the stage in 1905 and now lives in retirement in England.

KITTY GORDON

April 22.

ADA REHAN—and all is said! Pity we haven't more like her nowadays.

HADDON CHAMBERS, who has one of the season's greatest successes to his credit in Passers-By, which ran four months at the Criterion and is announced as the opening bill at the Garrick in August next.

KITTY GORDON, who this season finds herself numbered among our most successful stars, appearing under Joseph M. Gaites's management in The Enchantress.

HALBERT BROWN, this season stage-manager with Margaret Anglin in both Green Stockings and Lydia Gilmore.

RACHEL ARLISS, seen the early part of the season with Rose Stahl in Maggie Pepper, and now at the Park Theatre in The Quaker Girl.

STANLEY LATHBURY, for the past two seasons playing Jim, and also acting as stage-manager in Pomander Walk.

OLIVE TERRY, niece of the famous Terrys, Kate, Ellen, Marion, George, Charles, and Fred., and who acted in this country two years ago at Weber's Theatre in Mr. Hutties, she being a daughter of the youngest of the four Terry sisters, Florence, who died in 1896.

HOWARD KYLE, who has supported practically all of the famous legitimate stars of recent times, especially recalled with Julia Marlowe, Margaret Mather, Modjeska, Frederick Warde, and James O'Neill.

THEODORE MARTIN, who is doing very good work this season with Raymond Hitchcock in The Red Widow.

JOHN DEWEY, who appeared early in the season with Robert Edeson in The Cave Man.

C. HAYDEN COFFIN, than whom London has no better known light opera singer, recalled here some years ago with Lillian Russell's company.

April 23.

ARTHUR ALDRIDGE, who, although comparatively unknown, scored one of the biggest personal successes in the star cast of Pinafore, in which he was Ralph Rackstraw.

MAURICE FARKOA, who sings songs in a manner truly inimitable, equally popular and well known upon either side of the Atlantic, now appearing in London in The Nightbirds, at the Lyric Theatre.

JOHNSON BRISCOE.

VOTES FOR WOMEN.

At an Easter matinee by the Women's Political Union, at the Republic Theatre on April 12, the first part of the programme was given over to a poem, "A Vision of Brave Women," by Mrs. Wilfred Lewis, read by Mrs. Otis Skinner, and illustrated by tableaux vivants. Mrs. Charles Tiffany was Pocahontas; Priscilla, Loise Bisbee; Mrs. William B. Boulton, Hannah Penn; Mrs. John Rogers, Abigail Adams; Lydia Darrack, Lucy Brown; Molly Pitcher, Mrs. E. Livingston Hunt; Deborah Logan, Mrs. John Walton; Elizabeth Cady Stanton, Madge Loescher; Susan B. Anthony, Mrs. Walston Brown; Lucretia Mott, Mrs. William H. Sheldon; Ida Lewis, Mrs. Lyle Evans Mahan; Julia Ward Howe, Cora van Norden; Clara Barton, Annie R. Tinker; and Inez Milholland. Larraine Manville danced two numbers, one called Light, and one to the Second Hungarian Rhapsody of Liszt. Sidney Barraclough sang "Melisande in the Woods," by Alina Goetz, and "Violets," by Ellen Wright. Sara Guerowiatch gave two 'cello solos, Cantilena, by Gotterman, and Elfintanz, by Popper. Then the big event of the occasion was done, the mob scene from Shaw's Votes for Women, showing a militant Suffragette meeting in Trafalgar Square, London. Nothing could have been presented that contained better arguments for the cause. Mary Shaw stood out above the others, but the whole thing was convincing, though rather ragged. Other prominent people in the scene were Mary Keegan, Irene Malvesyn, Oswald Yorke, and Mrs. M. B. Guilford. The mob of women was quite lifelike.

SECOND CONCERT BY ATHENIAN ORCHESTRA.

The second concert given by the Royal Athenian String Orchestra at Carnegie Hall on April 9, contained the novelty of having the musicians appear in native costume after the first part. The organization was nothing abashed by the fact that the Egmont overture was on the programme of the London Symphony Orchestra the following night, when it received a glorious performance. More attention was given to native Greek music than at the first concert, which was meritorious. Three numbers, The Greek Song Overture, Rhapsodie Hellenique, and a Cretan Dance by the conductor, Mr. Laodas, were played, and also an arrangement of The Fate of Kleftis, by Kevier, and a Greek march by Parisini. Paul Pikros sang and gained his effects in spite of extreme nervousness and lack of local art. Greek music has an individuality of its own, mainly characterized by a melancholy quality.

BENEFIT AT PLAYHOUSE.

The second annual benefit for the Regina Angelorum was given by William A. Brady at the Playhouse on the afternoon of April 9. The programme included the second act of Bought and Paid For, played by Charles Richman and Julia Dean, with Lynne Overman and Dorothy Davies understudying the roles of Frank Craven and Marie Nordstrom. May Tully presented her Reno divorce case comedy called The Battle Cry of Freedom, and F. Owen Baxter and Vera McCord acted a dramatic sketch entitled Told in Secret, depicting a scene in the Prefecture of Police in St. Petersburg. Others who assisted were Maude Rockwell, Wilton Lackaye, George M. Cohan, Melville Ellis, the Jack Wilson Trio in 1911 Review, Isabelle D'Armond and Frank Carter in A Little Bit of Everything, and Ethel Dufre Houston and Pacie Ripple in the number called "In Merry, Merry May" from Baron Trenck.

GOSSIP.

May Tully will be seen in vaudeville in The Battle Cry of Freedom, a satire on Reno divorces, by herself and Bozeman Bulger.

Willette Kershaw is recuperating at Atlantic City after an operation for appendicitis performed at the Maternity Hospital in this city.

A divorce was granted in Cleveland on March 21 separating Estyle Ladd Martin from her husband, Robert J. Martin, of Chicago.

The betrothal of Mrs. Jack Gallatin, one time a New York chorus girl, and Francis B. Anderson, a Cincinnati millionaire, is announced.

Robert Fitzsimmons, actor-pugilist, has sued John M. Taylor, Chicago University student, for $100,000, alleging alienation of the affections of Mrs. Fitzsimmons.

Raymond Duncan is giving free lessons in Greek plastic poses in France, where his performances have become somewhat of a fad.

Eddie Foy recently sang "New York Isn't Such a Bad Old Town" into a phonograph and the record was sent to Elsie Janis in Los Angeles to be incorporated in her imitations.

Yorke and Adams are going to England for a vaudeville tour over there.

Oscar Hammerstein has engaged for his London Opera House Madame Augusta Daria, who has won honors in Paris by singing in four different languages.

The California Theatre Company, of which Irving Ackerman is president, has leased the new playhouse to be built at Eddy and Mason Streets, San Francisco. It will be devoted to vaudeville.

Cincinnati firemen are to test all scenery brought there in future to prove that it is inflammable.

It is proposed to rebuild Robinson's Opera House, Cincinnati, using the present walls, at a cost of $100,000.

Mrs. Leslie Carter will conclude her season in Two Women on May 4 at Beth Lord, In

BEHIND LOCKED DOORS.

Various details of Behind Locked Doors, which Frank Karrington tried out recently at the Harlem Opera House, were erroneously narrated in THE MIRROR last week. The papers involved in the plot contained a confession of embezzlement, written by a young bank cashier who was planning to commit suicide. His contemplated action was delayed by the report that the bank president had shot himself because he had been behind the company in which the young man had invested the stolen money. The confession was destroyed by a burglar whom the cashier had found in the house, and the burglar then departed with the maid servant, who turned out to be his deserted wife. The cashier was left free to start his life afresh, with the aid of his wife, for the president had made good the young man's defalcation before his suicide.

Mr. Karrington, who was well pleased with the reception of the sketch, is now negotiating with managers who have applied for it.

HÄNSEL AND GRETEL.

To an audience with a considerable percentage of school children, the Aborn Opera company sang Humperdinck's fairy opera, Hänsel and Gretel, at a special matinee in the Brooklyn Academy of Music on April 9. Although the juvenile approval was largely for the story, the acting and the comic incidents, other patrons found much more to commend. Marietta Bagby gave a pleasing impersonation of the sprightly Gretel, sang with spirit, and made her English comprehensible. Joseph Royer showed authority in his work as Peter, the father. Doris Goodwin, though rather heavy, was intelligent as Hänsel. Elaine de Sellem, as the stepmother, was commendable chiefly through her evidently conscientious efforts. Philip Branson is probably more accustomed to comic than to grand opera. The staging, ballet and chorus were adequate for the occasion.

Other operas to be sung in Brooklyn by the Aborn company are Madame Butterfly, Thais, Tales of Hoffman, Mignon, Boheme, Tosca, Carmen, Trovatore, Aida, Lohengrin, Rigoletto, and Lucia.

ACTORS' SOCIETY MATINEE.

The Actors' Society of America will give a special matinee at William A. Brady's Playhouse on April 26. On the general committee for the entertainment are Mrs. Fiske, Amelia Bingham, Mrs. Edith Ellis Furness, Georgia Earle, Hariett Brent, Mrs. Henry C. De Mille, Fanny Cannon, Mary Shaw, Henry Miller, Joseph Grismer, Otis Skinner, Fred. Niblo, Edward Locke, Edward Ellis, Edward McWade, Thomas J. Magrane, Edmund Breese, and George Arliss. Howard Kyle is chairman.

SIR JOHN HARE PAYS A VISIT.

Sir John Hare and Lady Hare arrived in New York on April 10, pausing briefly on their way to Ottawa, where Sir John has been invited by the Canadian Governor-General, the Duke of Connaught, to act as judge in a competition of amateur dramatic societies of the Dominion. Sir John said that he had practically retired from the stage and probably would not act here again, being now sixty-eight years of age. His last New York appearance was in 1901 as The Gay Lord Quex.

CURTIS BURNLEY RECITAL.

Mrs. Curtis Burnley gave her fourth programme at the Belasco Theatre on the afternoon of April 12. Her impersonations of children and old negroes in song and monologue are already well known, for their charm is undeniable. Her numbers were, most of them, new on this occasion. Alternating with Mrs. Burnley, Caryl Bensel sang two groups of songs in keeping with the spirit of the programme. Norah Hensley accompanied Mrs. Burnley, and Mrs. Louis H. Smith played for Caryl Bensel.

VARIETY HOUSES.

ALHAMBRA.—The Opening Night, Frank Fogerty, Rolfonians, Blossom Seeley, Stepp Mehlinger and Kling, Chadwick Trio, Hassan Ben Ali's Arabs, Karl Emmy's Pets, Rice, Sully and Scott, Mabel Fonda Troupe.

COLONIAL.—Song Revue, Wish Wynne, Cressy and Dayne, Marshall Montgomery, Connelly and Webb, Pederson Brothers, Allan Shaw, Musical Spillers.

FIFTH AVENUE.—Mabel Taliaferro and company, the Courtiers, Edwin Stevens and company, W. C. Fields, Hazel Weston, Leon Rogee, Linden Beckwith, Clark and Bergman, Roberty Trio.

HAMMERSTEIN'S.—Belle Baker, James J. Morton, Tempest and Sunshine, Bud Fisher, Yvette, Hoey and Lee, Eugene O'Rourke and company, Wynn and Russon, John and Mae Burke, Keno and Green, DeWitt, Burns and Torrance, Henri French, Blanche Sloane, Dale and Boyle.

LETTER LIST.

For professional first-class mail only. Circulars, post-cards, and newspapers excluded. No charge except for registered letters, which will be re-registered on receipt of 10 cents. Letters will be personally delivered also on written orders or re-forwarded only on written instructions. Mail is advertised for two weeks, held at this office for two weeks longer, and then returned to the post-office.

WOMEN.

Allen, Nita, May Abbott, Amy Anderson, Busby, Georgia, Lenore Butler, D. Browne, Laurett Browne, Lulu Bruning, Gertrude Berkeley, Sylvia Bidwell, Anna Barton, Anna Blandford, Ella Baker, Mrs. E. E. Black, Helen D. Brady, Virginia Bray, Gertrude Bullock, Collins, Violette, V. Clay, Jane Courtney, Dorothy Cleveland, Gertrude Claire, Louise B. Castle, Mrs. J. W. Collins, Grace Carlyle, Gertrude Clemons, Rezina Carrick, Irene Cohley, De Trace, Marie, Estelle Du Vivier, Gertrude Dalton, Flora Dorset, Margaret Dunwald, Virginia Douglass, Virginia Duncan, Ford, Stella, Eleanor Falks, Edna Ford, Mabel Florence, Catherine Frances, Marion Finley, Godfrey, Dorothy, Belle Gaffney, Franklyn Gale, Elsie Goodwin, Margaret Gordon, Stella Gilson, Mrs. Chas. J. Garry, Edith Gunning, Hunter, Edna, Jean Harding, Ivy W. Holl, Catherine Hill, Florence Huntington, Margaret Hoban, Nellie Hart, Marcia Harris, M. Hall, Eugenie Hayden, Kerwin, L. Lytton, Emily, Mrs. J. E. Louis, Flo. Lorraine, Montgomery, Victoria, Miss Moberly, Marguerite Miller, Mrs. Chas. Mason, Rose Melville, Grace Merritt, Nora May, Peggy Munroe, Ruth McCauley, Bessie McAdams, Nelson, Margaret, Blanche Nesbitt, Mae J. Nash, Olcott, Eva, Rita O'Connors, Lillian, Platt, Georgia F., Mae Phelps, Reber, Isabelle, Phyllis Robinson, Harriet L. Richmond, Santley, Lawrence, Mrs., Sue Stillman, Louise Shaw, Hilda Spong, Lucile C. Storer, Marion Sherwood, Millie Stevens, Evelyn Selbie, Tracey, Helen, Dora Tatton, Phyllis Thornton, Nina B. Thayer, Vernon, Ida, Valvare Oria, Valerie Valaire, Grace Van Auken, Wanda von Poswik, Marguerite Von Keese, H. F. Vickery, Webster, Beatrice, Jean Ward, Florence Webber, Irene Warfield, Virginia Walsh, Winifred Wilton, Young, Mabel.

MEN.

Abercrombie, E., Ainsworth Arnold, Gates Austin, Bergstrom, Axel, Joseph Baumeister, Bert Burns, H. W. Bates, Albert Bowen, Robert H. Bertram, Cecil Bonner, Robert J. Briggs, Caldwell Barnes, Edwin Bwins, Alfred P. Beaumont, Harry Braham, Ralph Brett, Elmer Buffham, Cantzen, Conrad, C. D. Cockney, James E. Carrigan, Joseph Clayton, Francis Charlton, Ed. J. Connelly, Bert Cartwright, Gilbert Clayton, Joseph Carter, Charles Clary, J. W. Conoly, DeMont, Jeff., James Dunworth, O. J. Dietz, Mr. Doyle, Adrian D'Arcy, Edward, Bernard, Louis Eagen, Gilbert Ealy, James Edwards, Thomas Evans, Lawrence Eyre, Fischer, Jack, J. Ferguson, Maurice Fulcher, Harry Forrest, Gillies, J. M., Charles E. Graham, Hyde, Bert, Walter Holbach, Lee Harvey, Daniel Halifax, Ernest Harris, Arthur Hartley, Arthur Hoops, Tommy Harden C. Herman, Pat Hale, Jaeger, John, Kelton, Paul, Otto Kreuger, C. J. Kelly, Lyle, R. S., David Landers, Harry Linkey, John Laird, Meeham, John, John W. Mitchell, Joseph Murphy, Hewell Mathews, Floyd Moore, James Morton, Phil B. Maher, Ollie Mack, Lake Martin, George O. Morris, George MacFarlane, Charles F. McCarthy, Frank McIntire, Franklin MacNarry, Northworth, George, James Neill, Geo. Neville, Oliver, Eugene, Pitkin, Robert, Tullus Powell, Jos. D. Plante, Riggs, Sidney, Harrington Reynolds, Wm. Randall, Wolfred Rogers, McKee Rankin, Fred Reichelt, Snow, Mortimer, Carl Solin, Francis Sayerson, D. M. Sullivan, Thomas F. Shea, Geo. B. Smith, Sam Sellkoff, Thompson, Franklin, Walter S. Tenner, Chas. Thropp, Harry T. Thompson, Van Gordon, E. L., Gus Vaughan, Geo. Vanrwenten, Weber, Eugene, Frank J. Woods, E. L. Way, Joseph H. Williams, Chas. Wilson, Geo. Weller, C. S. Ward, Chas. Wayen, E. L. Winchester, Young, Chas. W.

REGISTERED LETTERS.

May Florence, George Tallmer.

CURRENT AMUSEMENTS.

Week ending April 20.

ACADEMY OF MUSIC—Stock co. in Pretty Peggy—12 times.
ALHAMBRA—Vaudeville.
ASTOR—The Greyhound—9th week—53 to 60 times.
BELASCO—David Warfield in The Return of Peter Grimm—26th week—212 to 219 times.
BERKELEY—The Father—2d week—8 to 15 times.
BROADWAY—Weber and Fields in Hokey Pokey and Bunty Pulls the Strings—11th week—79 to 86 times.
CASINO—Closed April 13.
CENTURY—The Garden of Allah—26th week—209 to 216 times.
COLONIAL—Vaudeville.
COLUMBIA—Social Maids Burlesquers.
COMEDY—Bunty Pulls the Strings—28th week—248 to 256 times.
CRITERION—Louis Mann in Elevating a Husband—39 times, plus 41 to 48 times.
DALY'S—Lewis Waller in Monsieur Beaucaire—6th week—41 to 48 times.
EMPIRE—Oliver Twist—32 times, plus 25 to 32 times.
FULTON—Walker Whiteside in The Typhoon—6th week—41 to 48 times.
GAIETY—Officer 666—12th week—91 to 98 times.
GARRICK—Closed March 23.
GEORGE M. COHAN'S—Blanche Ring in The Wall Street Girl—1st week—1 to 8 times.
GLOBE—Eddie Foy in Over the River—15th week—115 to 122 times.
GRAND OPERA HOUSE—Get-Rich-Quick Wallingford—427 times, plus 1 to 8 times.
HARRIS—The Talker—15th week—114 to 121 times.
HIPPODROME—Around the World—33d week.
HUDSON—The Right to Be Happy—4th week—24 to 31 times.
HURTIG AND SEAMON'S—Harry Hastings's Show.
IRVING PLACE—Ober-Ammergauer Players in G'wissenswurm—3d time; Kreuzelschreiber—3d time; Almenrausch and Edelweiss—2d time; 's Nullerl—3d and 4th times; Der Zweite Schatz—1 time.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—Otis Skinner in Kismet—17th week—132 to 139 times.
LIBERTY—Henry Miller in The Rainbow—6th week—41 to 48 times.
LITTLE—The Pigeon—6th week—36 to 42 times; The Terrible Meek—14 to 16 times; The Flower of the Palace of Han—14 to 16 times.
LYRIC—Little Boy Blue—21st week—167 to 174 times.
MADISON SQ. GARDEN—Barnum and Bailey Circus—5th week.
MANHATTAN OPERA HOUSE—John Mason in As a Man Thinks—106 times, plus 8 times.
MAXINE ELLIOTT'S—Charles Hawtrey in Dear Old Charlie—1st week—1 to 8 times.
METROPOLIS—Cecil Spooner Stock co. in The Deep Purple—204 times, plus 10 times.
METROPOLITAN—Closed April 14.
MINER'S BOWERY—Century Girls Burlesquers.
MINER'S BRONX—American Burlesquers.
MINER'S EIGHTH AVENUE—Broadway Gaiety Girls.
MURRAY HILL—World of Pleasure.
NEW AMSTERDAM—The Man from Cook's—4th week—25 to 32 times.
OLYMPIC—Trocadero Burlesquers.
PARK—The Quaker Girl—26th week—207 to 214 times.
PEOPLE'S—Corse Payton Stock in Alias Jimmy Valentine—332 times, plus 12 times.
PLAYHOUSE—Bought and Paid For—30th week—254 to 262 times.
PROSPECT—Stock co. in The Easiest Way—353 times, plus 10 times.
REPUBLIC—The Woman—31st week—247 to 254 times.
THIRTY-NINTH STREET—A Butterfly on the Wheel—15th week—113 to 120 times.
VICTORIA—Vaudeville.
WALLACK'S—George Arliss in Disraeli—31st week—248 to 255 times.
WEST END—The Bird of Paradise—115 times, plus 8 times.
WINTER GARDEN—Whirl of Society—7th week.
ZIEGFELD MOULIN ROUGE—A Winsome Widow—2d week—5 to 12 times.

PERSONAL

Hawtrey.—Charles Hawtrey last appeared in America in 1905, when he terminated a stay in this country of over four years, during which he played his two successes, A Message from Mars and The Man from Blankley's, besides presenting Time is Money in vaudeville. Mr. Hawtrey, after his education at Eton, Rugby and Oxford, made his first appearance with Charles Coghlan in The Colonel, produced at the Prince of Wales's in 1881. Two years later he was producing his own version of The Private Secretary at the Theatre Royal, Cambridge. He carried the play to London, where it became an overwhelming success, and ran for over two years. He actor-managed the Globe until 1889, producing The Pickpocket, Harvest, The Snowball, The Spy, Pink Dominoes, Tenterhooks, and The Arabian Nights. At the Comedy in 1890 he did Nerves, Jane, and other plays. The Comedy was the scene of his greatest successes, such as An Ideal Husband, The White Elephant, One Summer's Day, and Lord and Lady Algy, played in 1898. Following the success of A Message from Mars, he made his American tour. He has since appeared annually in London and has found the revival of his former successes of considerable profit. He played his present vehicle, Dear Old Charlie, in London four years ago, and revived it at the Prince of Wales's during February. The play was written several years ago by Charles Brookfield, the recently appointed censor of plays in the British metropolis. Mr. Hawtrey's engagement at Maxine Elliott's is limited to four weeks.

Murray.—Gilbert Murray, widely known in educational circles throughout the country, is as yet practically unknown in the theatrical world. This is due to the fact that as yet there is little popular taste and demand for the ancient Greek plays, the translation of which has made up the greater part of Professor Murray's lifework. The *al fresco* players under the direction of Charles D. Coburn have presented the Murray adaptations of Euripides's Alcestis and Electra, but apart from this activity, America has seen little of the work of this poet, for the loftiness of Mr. Murray's work justifies the title of poet as well as translator. Mr. Murray was born in Sydney, New South Wales, in 1866, and was educated in London at St. John's College. In 1888 he accepted a fellowship at New College, Oxford, and then went to the University of Glasgow as Professor of Greek. He became regius professor at Oxford University in 1908. He has previously visited America on lecture tours, and at present is conducting a five weeks' course in Greek drama at Amherst College. His publications include many textbooks, essays and translations, which have the quality of vigorous, original poetry of unusual beauty.

Woods.—Louise Woods, now appearing in The Greyhound, has been seen before during the year in support of Henry Kolker as Stephanie in The Great Name at the Lyric. She was Fanny in Is Matrimony a Failure? two years ago, and acted the part of Anne in Youth, produced at the Bijou last Summer.

Waite, N. Y.

BLANCHE DUFFIELD IN BARON TRENCK

CHARLES HAWTREY

ADDRESS BEFORE THE AMERICAN ACADEMY

(*Continued from page 5.*)

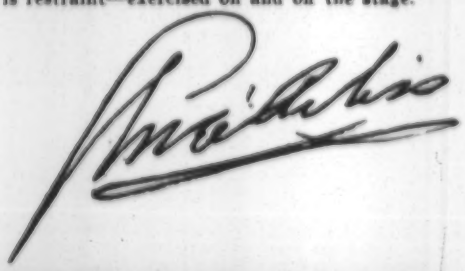
listen with your hands and neck and with your arms and legs. Try to remember that if the characters on the stage are not listening, if they evince a lack of interest in what is being done and said around them, that condition will be communicated to the audience and they, too, will become restless and detached.

I like, if possible, to hear the author read his play before I see a manuscript at all. He generally reads it very badly, but if he has drawn his characters from life he usually visualizes his models as he reads, and however badly he interprets, you can generally catch just a breath of life which may vitalize your whole conception. I then attempt to fit the author's character upon some living person that I have met or observed somewhere at some time; it may be a person I know well, or it may be someone I have seen in a railway train, and who, for some reason or other, has left an impression on my mind. This allows me to visualize a living character as I study the lines. My method of learning lines is first to become thoroughly acquainted with the whole play and then to read my part from beginning to end—and then to keep on reading it through until I am rough perfect throughout—the last act equally with the first. The advantage I feel in this is that I do not have to unstudy any conception I have made in the first act by reason of an error as to its relation with something that takes place in a succeeding act. In reading it through to get the lines into my head I read it in the same way as I intend to play it—not rapidly for words only—but absorbing everything at once. This may seem a slow method, but I feel that I get a vital conception of the part from beginning to end, while the character is still fresh and before my ideas have become somewhat staled by long rehearsals. Of course, having arrived at this rough perfect state, then I give all the time I like to individual scenes or speeches. I do not recommend this method to you if it doesn't appeal to you.

Having got your conception and studied your part, do not be over anxious that the audience shall notice you especially, else it may make your performance hard and forced. When I was rehearsing The Notorious Mrs. Ebbsmith some fifteen years ago, I got more and more dissatisfied with my work—and I couldn't think what was the matter, but one night I had a dream. I must mention that the Duke suffered from the gout, so I used to carry a cane in the play, and in my dream someone came to me and said: "I'll tell you what's the matter; you are playing your part like this," and shook the stick vigorously. "What you should do is to play it like this," and it took the stick and swung it easily between its fingers and thumb. That dream has influenced me more or less ever since. Don't forget the value of pause. Don't be persuaded that the audience wants mainly speed and noise. Don't be under the impression that the success of your comedy is to be gauged by the number of laughs you get or the success of your play by the number of curtain calls at the end of the act. Both are fatal errors known to everybody but stars and managers.

There is something that I wish to say to you which I feel is of infinite importance, and that is your bearing and conduct off the stage. I do beg of you who are now taking up the stage as a livelihood and have your career before you, to endeavor to raise its tone and to conduct yourselves in such a manner that will lend dignity to our worthy and absorbing profession. To do this I do not ask you to attempt to become what is known as a society favorite; on the contrary, I consider that an exceedingly dangerous occupation. You cannot be a society favorite in the generally accepted meaning of the term without neglecting your work; there is no doubt about that; it is just as sure as you are born. You will work for a position and gain it, and then, automatically, you will have invitations of all kinds from charming people. As soon as you allow yourself to accept them you are kicking away the very foundations which are supporting that desire for your society. We should be seen as little as possible off the stage and as much as possible on. There is only one road to success and that is on this side of the footlights and this never leads into the audience. As soon as you find society wants you hide from it during the time you are not on the stage and it will come hunting for you by way of the front door. I need hardly say that I am not advising you to shun the society of your friends or of individuals—but I am advising you to avoid the crush. Do not be over anxious to see your name in print. The press department is a necessary evil of our profession. There are press agents of tact and discretion and there are press agents without any taste at all; of the latter class there is a very large proportion. Beware of them; they have done more to degrade the actor in the eyes of the world than any other influence. Be careful of your reputation, even to the point of prudishness. Don't, ladies, have your portraits published in bathing dresses or in a half-undressed condition in your dressing room, or in a more than half-undressed condition in bed. You don't suppose for a moment that you would do such a thing, but you have no idea what the press agent can persuade you to do for the good of the business. Apart from any other consideration, it is commercially bad. There's no harm in being in bed, there's no harm in wearing a bathing dress, but when you come on the stage as Lady Macbeth it isn't going to help the illusion if those two ladies from Boston suddenly remember that you are the girl whose portrait they saw in that perfectly stunning bathing dress and they are sure to say: "Don't you remember, dear, what ugly limbs she had." I feel I am justified in going into these details, because these things have been done, are being done every day, and you are the rising generation of actors and actresses, and I want you to help to do away with the ridiculous, untruthful, unsavory press work that is at the present time considered smart.

Above all, I should like to impress upon you that you can do more for the success of your public career by leading a decent, respectable private life than you possibly imagine. Lack of moral fibre is responsible for the snuffing out of many a histrionic genius. Do not allow yourself to drift into excesses which you mentally excuse on the plea of your dramatic temperament. One of the greatest attainments of the actor is restraint—exercised on and off the stage.



Waite, N. Y.

JOHN SLAVIN IN BARON TRENCK

THE NEW YORK
DRAMATIC MIRROR

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KATHERINE GREY.

Under the heading, "Katherine Grey Saves Orpheum Bill," the Denver *Post* speaks of her appearance there as follows:

"Katherine Grey is at the Orpheum this week, and the natural deduction is that the Orpheum must be worth while, therefore. Yes, for the sake of seeing Katherine Grey once more, it is—but really, what one had to sit and listen to before one had a chance to listen to this charming woman was like wading in blood or mire to a throne.

"Her drama is a skillful bit of work, adapted from the French by McKee Rankin, and it is called Above the Law. It is anarchistic in its tendency, and therefore brings a message. It is a bit of bitter truth, that everyone must acknowledge is the rule and not the exceptional case.

"It is a great drama, for within the short time of one act the motive for plunging a dagger into a man's heart was born, was developed and the act was accomplished, thereby satisfying the need of justice being triumphant—even though an individual was forced to take the law in her own hands.

"One wonders at the unwritten chapter that must follow logically and shudders, for law had her again in its grasp—truly, a wonderful, unwritten climax.

"And what about the interpreter, Katherine Grey? Why, no need to ask. She will be remembered long by Denver, for Elitch's and the Orpheum housed her for weeks at a time not so many years ago. It was she who delighted us with Truth, Arms and the Man, The Doll's House, The New York Idea and several others. She, like Mrs. Fiske, is always the intelligent and sincere artist.

CUES.

Wagenhals and Kemper gave a supper to The Greyhound company on the Astor Theatre stage after their fiftieth performance on April 12.

Fola La Follette has an article entitled "My Father" in the *Twentieth Century Magazine* for April, which tells what his actress daughter thinks of the Senator.

NEW SKETCH SCORES AT THE SAVOY.

At the Savoy Theatre last week there was produced for the first time a sketch, A Matrimonial Discord, written by Hector J. Stryckmens, of the Bison films. The author's experience in motion picture making, writing scenarios, and the like was evidenced by the lively action, while the situations were immensely humorous and the dialogue bubbled over with bright lines that kept the audience laughing from start to finish. There were three curtain calls to much applause.

An excitable husband, with an extravagant little wife, who terrorizes him with bills for hats, gowns, and nightties, rushes out, leaving a coat, but vowing never to return. She dashes off the other way, presumably for a cry. A burglar climbs through a window, lays his revolver on a table, finds a wad of money in the coat, and is ready to escape when the wife steals in and, seizing the weapon, forces him to drop the cash. She sees the husband returning, and, having donned a nightie, she dives into bed. He enters, having missed his roll, finds it safe, learns of her heroism, and the curtain descends with them in tender reunion.

The players appeared also to be familiar with "the movies," for they worked with a vim that made the comedy all the more hilarious. First honors were captured by pretty Theo Bell as the tiny wife, a capital portrait of the extravagant little spender and a dainty thing to look upon in the wondrous apparel aforementioned. William Calvin as the troubled husband gave an excellent performance, his distinguished height making a picturesque contrast to the diminutive Miss Bell. Burton George was highly effective as the melodramatic burglar.

UNDERESTIMATED POPULARITY.

Marcus Loew met Joe Weber last week and fell to boasting about his National Theatre in the Bronx and wanted to know why the comedians hadn't been up to see the place. Weber implied that no one ever went that far from the Rialto and that, moreover, no Bronxite ever came down to the Broadway plays. Loew retorted that this was an error, that his clients above the Harlem knew Weber and Fields at sight and that, if the comedians would drop in on the stage of the National at the "try-out" performance on the same evening, entirely unannounced, they would be recognized immediately.

Weber couldn't believe it, so they made a respectable wager, whereby Weber and Fields motored to the Far North right after their Jubilee at the Broadway and appeared on the National's stage between two amateur acts. Did the audience know them? What! Scarcely had they spoken a line when such uproarious applause set in that they couldn't make themselves heard for several minutes.

It cost Joe Weber a tidy sum to be convinced that he and his partner are better known than they thought they were.

PRISCILLA KNOWLES'S RECORD RUN.

On April 16, Priscilla Knowles, leading woman of the Academy of Music Stock company, celebrated her one thousandth consecutive performance at that theatre. Since the organization of the company in August, 1910, Miss Knowles has been in every play presented; she has taken no vacation and has not missed a performance in the entire eighty-four weeks. She is the only member of the company to achieve this remarkable record.

SARAH BERNHARDT'S LATEST SUCCESS

Sarah Bernhardt appeared on April 11 at her own theatre in the title-role of Emile Moreau's new play, La Reine Elizabeth, and winning, according to cabled advices, a notable triumph. The play, while historical of necessity, is said to possess many powerful dramatic scenes, giving the actress splendid opportunities to display her superb art in all its phases. Shakespeare is one of the characters, an exquisite scene occurring between "Good Queen Bess" and the poet. The last episode, Elizabeth's death, proved a sensation and was accorded an ovation.

LONDON NOTES.

Variety—At the Court—Hester—The Gaiety Girl.

LONDON, March 29.—The principal activities of the past week have been in Variety, and go to show the added dignity which the music halls are acquiring. At the Coliseum on March 25, Seymour Hicks produced a tabloid version in two scenes of The Middleman, made by Henry Arthur Jones himself. The play has lost considerably in the condensation, but Mr. Hicks's personal popularity will probably make the experiment a success. He was well supported by Valli Valli, Frederick Victor, and C. Sydney Skarratt. Mr. Hicks produced on the same night O-Mi-Iy at the Hippodrome. It is a one-act musical piece about a Geisha girl, with music by Frank Tours and Herman Finck. Ellaline Terriss plays the part of an English lady who disguises herself as a Geisha in order to make her marriage to an army lieutenant possible. She was charming and sang engagingly. Cyril Maude appeared on the same night in J. Comyns Carr's Sairey Gamp, adapted from an incident in Dickens's "Martin Chuzzlewit." He was quite hilariously amusing in the title-role, as was Arthur Helmore as Betsy Prig.

Leigh Lovel and Octavia Kenmore gave interesting performances of Rosmersholm and A Doll's House at the Court this week. Miss Kenmore's impersonations of both Rebecca West and Nora Helmar are noteworthy achievements.

The Court has seen a number of new plays produced at matinees recently. On March 25 Roses All the Year and A School for Life were given. The first named is a translation from the Portuguese of Julio Dantas. It is a daintily conceived play about Susana, who goes to a convent to tell her cousin, who is mother superior there, of her approaching marriage to a young man named Carlos. The nun, who is still a young woman, warns the other of man's infidelity, and relates how she was betrayed by her lover, who turns out to be Susana's Carlos. A beautiful symbolism is attained in the piece, which was finely acted by Gwladys Mawer as the Sister. A School for Life was in three acts, written by Sylvia Bristowe. It showed a fatuous man of thirty applying a system of philosophy to prevent young men from entering the wrong vocations. His experiment in one instance is conducted merely for the sake of winning the sister of one of the victims of his philosophy. His experiments all miscarry and one of his most erring proteges gets the girl. Ernest Thesiger got a great deal of humor out of the fake philosopher; Athene Seyler, Geoffrey Denys, and Estelle Despa completed the cast.

Hester, presented by Bertram Forsyth, showed considerable power of a crude sort. Hester Cayle is married to an insane criminal, who has been sent home from prison to end his days. Hester meanwhile takes up with Claud Franks, who is going to marry her as soon as her husband is out of the way. Hester has a son, Seth, tainted with his father's insanity; she also has a stepmother, who is blind and quite terrible; so the solace she seeks with Franks is perhaps pardonable. The husband dies and Hester begins living with her lover. Some time after Franks is setting out for a fancy dress ball; he is rather drunk, and Seth starts a quarrel with him and kills him with a knife. The grandmother's sight returns, and she glibly gives the murderer over to the police, amid the protestations of Hester. Later it develops that Franks was not really killed, but he did contrive to escape from this household by going to France. Seth and the grandmother are disposed of, and there is a dramatist waiting to make Hester his wife. The characters are well drawn, but the ending is ineffably footless. The play shows the influence of the modern German school of playwriting. Sidney Sherwood as the half-witted boy did the best piece of acting, but the other members of the cast were very excellent, and drove every gruesome detail home. Helen Haye was Hester. Leon Quartermaine played Franks. Alice Arden the grandmother, and the author of the play, Mr. Forsyth, was the dramatist.

The Gaiety Girl as a type attracted a good deal of attention by the production of Pinero's The Mind the Paint Girl at the Duke of York's on Feb. 17, and followed a week later by The Sunshine Girl at the Gaiety. The Pinero play does not pretend to deal with the marrying of chorus girls into the nobility as an institution, which so many have taken it to do. It simply portrays the individual case of Lily Parradell, a musical comedy idol. Lily has promised to marry Captain Nicholas Jeyes, an indolent loafer. Before he finds a position, considerable attention is paid her by Viscount Farncombe, who is a bashful youth. Jeyes becomes jealous, disguises himself as a waiter to attend the pair as they dine together at a dinner given in the foyer of the Pandora Theatre by the manager. Lily finds this out and loosens some extremely violent language on the worthless Jeyes. She declines Farncombe's marriage proposal in view of his social position. Her real love for him, however, induces her to change, and she renounces the stage and accepts her suitor. The play teems with "fat" parts, and is one of the cleverest records of stage life ever slated in any form. Marie Lohr undertook the biggest part of her career and accomplished the difficult role of Lily with perfect mastery. It requires characterization of an unusual sort. Allan Aynesworth as the wild Jeyes, gave a complete study, and Vernon Steele as the diffident Farncombe was as lifelike as—life. The large cast handled the wide variety of parts to perfection, and everyone who participated deserves special commendation.

George Edwardes's newest production at the Gaiety is on his usual elaborate and tasteful scale, and abounds in exhilaration. Paul Rubens and Cecil Raleigh have united on the book, which relates how Vernon Blundell is stipulated by his father's will not to marry for five years, otherwise he will be disinherited. He falls in love with a factory girl, Delia Dale. They finally have a happy issue for their mutual affection, and meanwhile there is a fancy-dress ball, with its possibilities for a musical show. The comedians, Edmund Payne and Connie Ediss as a cook, keep things quite hilarious, while Phyllis Dare, George Grossmith, Jr., and Olive May make a brilliant centre around which revolves a typically merry show, containing novelties that are new and songs that are music.

At a benefit given at the Court on Feb. 24 Leah Bateman-Hunter appeared as Beatrice in Much Ado About Nothing. She was decidedly charming, and has made notable progress in her art. JASPER.

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THE PHILADELPHIA STAGE

The Wild Goose to Open at the Lyric—Julian Eltinge Pleased Good Business at the Forrest.

(*Special to The Mirror.*)

PHILADELPHIA, April 16.—Fritzi Scheff in The Bat at the Adelphi Theatre, and Robert Hilliard in his farewell week in A Fool There Was at the Chestnut Street Opera House are the new offerings this week. At the downtown theatres all the other attractions are holdovers. Hilliard will only play in the dramatization of Kipling's Vampire one week, during which time there will be rehearsals of his new play, The Avalanche, which will open at the Broad 22.

This means that there are two new plays in the process of the making in the Quaker City at the present time. Hilliard's new vehicle to stardom and Willard Suenser's dainty opera, A Wild Goose, to be staged at the Lyric, following the local engagement of the current attraction, Hanky Panky.

Trixie Friganza is in her seventh and last week at the Walnut in A Sweetest Girl in Paris, and is doing a fair business. Julian Eltinge in The Fascinating Widow is still playing at the Forrest and Hanky Panky with laughs aplenty is playing to crowded houses at the Lyric. Rose Stahl in Maggie Pepper is finishing a long engagement at the Garrick, and Nazimova is in her closing week at the Broad in The Marionettes.

Last week the new attractions were three in number, Hanky Panky at the Lyric, Julian Eltinge in The Fascinating Widow at the Forrest, and Nazimova in The Marionettes at the Broad.

Hanky Panky is a sure cure for blues, and the laughable hodge-podge contains many bright tuneful songs. The song hit was sung by Vera Michelena, who just joined the co. in Philadelphia. She sang "Rose of Pyramid Land." The cast contains fifteen stars, more or less, all of whom contribute greatly to the success.

Nazimova pleased immensely, while her play, The Marionettes, was not so favorably received, but in the single episode for a display of dramatic sincerity, her acting was superb. Arthur Lewis and Kate Meek in supporting roles were uncommonly good.

Julian Eltinge in The Fascinating Widow at the Forrest made his first local appearance this season. The production was very elaborately staged and costumed, and was evidently written to display the peculiar ability of the star.

Don't Lie to Your Wife, a laugh-producing farce, written by Campbell B. Casnas, had its first local production last week at the Grand Opera House. It contains a lot of witty talk, and the plot develops around the adventures of three men, two of them married—flirting with a trio of chorus girls. Dave Lewis scored a big hit as a German-American, and others who merit commendation are: Sam Rose, Halworth Stark, Mart Franklin, Gladys Wilcox, Estelle Vernon, and Virginia Stewart. This week the attraction is The Penalty.

A lease that goes into operation September, 1913, has been signed by F. G. Nixon-Nirdlinger and Thomas M. Love for the Grand Opera House at a rental of $30,000 a year. The present lessees are Stair and Havlin, and their rental is $18,000 a year. Their local manager is W. Dayton Wegefarth. The Grand Opera House is the third largest theatre in the city, seating over 3,300. It was built in 1888. At first it was said that Nixon-Nirdlinger and Love would open the playhouse solely for motion pictures and vaudeville but it is stated since that a clause in the lease says that thirty weeks a year of legitimate drama must be played.

The Orpheum Players last week presented a fine romance, When Knighthood Was in Flower, at the Chestnut. The co. acted excellently, and the production was one of the best they have given this season. This week, Grace George's comedy success, A Woman's Way, is the attraction.

The most amusing number on Keith's bill last week was In 1999, a satire on present day standards as to marriage. There were some other star acts that include W. C. Fields, the favorite juggler; Maude Lambert, and Ernest Ball, in a good musical turn, and Henry Clive and Mae Sturgis Walker in clever burlesque on magic and mystery.

One of David Belasco's earliest successes, The Charity Ball, is this week's attraction at the American, produced by the Blaney-Spooner Stock co. Jack Chagnon and Grace Huff have the leading roles.

Harry Fox and the Millership Sisters head the bill at the William Penn this week in a diverting act they call Artistic Oddities. A winning Italian sketch, Tony and the Stork, is effectively presented by Maurice Freeman and Nadine Winston. Chick Sale's latest act, A Country School Entertainment, made a big hit.

It was announced last week that the deficit of the local operatic season of $37,000 has been made up by E. T. Stotesbury.

Carpenters, builders, and painters are busy fixing up Philadelphia's new amusement park at the old Point Breeze Race Track, which will be opened this season. It is owned by a syndicate headed by Donnelly and Ryan.

J. SOLIS-COHEN, JR.

A BUSY WEEK IN CHICAGO

Five Monday Night Openings All Well Received—Emily Stevens in Within the Law—Cyril Scott in The Best People.

(*Special to The Mirror.*)

CHICAGO, April 15.—A strenuous week for the professional playgoer—that which has just ended. Five openings at leading theatres last Monday evening, to say nothing about the new bills at our two standard vaudeville houses, the Majestic and the Palace. And the pleasing thing about it all—pleasing to the reviewers, the players, the managers, and the public—is that not one of the newly-arrived attractions came a cropper? All made more or less of a success, and several proved themselves to be fine dramatic discoveries, while the others, both as to actors and vehicles, were established favorites worthy of the excellent patronage which they received.

Local reviewers were unanimous in praise of Within the Law, the new play, by Bayard Veiller, current at the Princess. The play tells the story of a shopgirl, who, falsely convicted of theft, serves her prison term, regains her freedom, is hounded by the police, and by them is driven to earning her way by her wits, but always keeping "within the law." Emily Stevens was the girl, William B. Mack a crook, and Howard Estabrook, Suzanne Wills, Howard Hall, and Andrew Robson cleverly assisted in the cast. The drama is strong, variant on the crime and crook theme, so very popular just now, and gives the playgoers thrill a plenty without trenching at all on the territory of cheap melodrama. William A. Brady has the satisfaction of scoring another managerial success.

Another play with the crime motive is Paul Armstrong's Romance of the Underworld at the Studebaker. It is, as has been stated heretofore, an expansion of one of Armstrong's vaudeville playlets. But it is more than a mere amplification, and it emphatically has "the punch." In Holbrook Blinn, the dramatist has found a dynamo of force, and Catherine Calvert is most beautiful and appealing as a leading woman. Armstrong is not afraid to reach down into the submerged regions of life for dramatic results, and he reveals in this new offering a technical aptitude for the more conventional situations in the drawing-room. The play is "a hit, a palpable hit."

But, in spite of the merits of the two strong plays just considered, it is a pleasure to turn to something which is very different—to the play of The Senator Keeps House, in which dear old Billy Crane gives us some of his delicious comedy touches at the Blackstone Theatre. The play is by Martin Morton, and will some one please tell us how long Martha has been writing plays, and getting them played by most delightful people in a most commendable way? She was doing it a generation ago, and yet this play is as fresh and wholesome and debonair as though written in the heyday of youth and exuberance. But it is scarcely necessary to go into a dissertation out here, when you have had it, and, judging from quotations in big type on street posters, it made a hit there, as it certainly seemed to have done on Monday evening at its premiere here. Every member of the co. fits his or her part to perfection, from the genteel comedy touches of Mr. Crane himself down to Marion Kerby as Honeysuckle, who had so much trouble trying to make something of "that nigger" Sam, also personated delightfully by William W. Jefferson. Mabel Bert and Lorraine Frost as Mrs. and Miss Flower were excellent, not the least of the former's triumphs being when, prim and almost forbidding in her stiff overcoat of black, she suddenly, by throwing it off, became a very fetching character in her shirtwaist and neat-fitting dress—quite like a transformation scene in a spectacle. The Colonel Seely of Theodore Marston and the New York Congressman by Harry Harwood were types, and were presented graphically. The house was crowded Monday night, and Mr. Crane was treated to quite an ovation, making a few remarks at the close of one of the acts, in which he spoke of appearing in Chicago just fifty years ago. Yet in the play he dressed down to about fifty, and did it so cleverly that he seemed to have dressed up to it. But that is the privilege of such a fine old-fashioned comedian—"one of the olden time."

Last evening The Glass House, a new play by Louis K. Anspacher, formerly a professor at the Columbia University, was seen for the first time in this city at the Chicago Opera House. The co. includes Edwin Arden, Tim Murphy, Frank Mills, Katherine Kaelred, Kathryn Kidder, Ralph Morgan, Sidney Herbert, Rosamond Carpentier, Olive Oliver, and Grace Arnold. The play is in three acts, and tells the near tragedy that can befall the most prosaic coterie of personages once the ball of romance is set rolling by unfounded jealousy and suspicion. There is a strong vein of comedy to form a pleasing background for the proper moments. More extended comment later.

With the assurance of an extended stay in Chicago, the players in Officer 666 are arranging for homelike residences in town. Douglas Fairbanks has taken a South Side apartment, John Miltern has secured pleasant quarters in a hotel on the far South Side, and other players have pooled their expense money and taken a furnished house in Sheridan Park.

Mrs. Otis Skinner, Augustus Thomas, and Rev. R. A. White, pastor of the People's Liberal Church of Chicago, spoke before a meeting of the Drama League last Tuesday afternoon at the Illinois Theatre. Mrs. Skinner discussed the relationship of playwright and actor, and pleaded for a return to greater favor of the classic drama; Mr. White characterized the stage as "the great handmaiden of the church," and Mr. Thomas declared that the greatest era of usefulness of the drama now opening. In support of his belief that the drama is now on the threshold of its best and most active period, Mr. Thomas asserted it to be the duty of a playwright not to create, but to exploit ideas; and, this being true, the most prolific time in the ages of the drama is during the time of the greatest stir in philosophical ideas. The playwright declared that there always will be something wrong with the theatre, but that the chief wrong of to-day is that the public has failed to discriminate between the show and the drama; the former a spectacle, the latter a vehicle for promulgating ideas and philosophy. Whether the dramatist of to-day realizes his responsibility, he asserted, is the question for consideration by the public.

One of the best of the musical comedies presented in Chicago this season, The Pink Lady, which has had an extended tenancy of the Colonial Theatre, closes its highly successful engagement at the end of this week.

Cyril Scott and his co. appear to-night in The Best People. A double bill was announced last week, but the one-acter, by Lord Dunsany, is not to be put on. It is explained that the three-act Lonsdale comedy and the Lord Dunsany play, which is in three scenes, could not be acted within a reasonable length of time.

Harry Chappelle, a member of the Blackstone Theatre staff since the opening of that playhouse, has been transferred by Manager Harry J. Powers to the position of business-manager of Powers's Theatre, where he has succeeded Otto Pellage. Mr. Chappelle is one of the most popular attaches of the theatrical push in the city, and he will be a welcome addition to the Powers staff.

Max Spiegel, who promoted the Columbia burlesque theatre here and the Gaiety burlesque theatre in Kansas City, is in Chicago, and it is "in the air" that he is inspecting sites with a view to giving Chicago another burlesque house. It is claimed that in the short time since it was opened the Columbia has become one of the greatest money makers on either the Eastern or Western Wheel.

Next week Mort H. Singer will place on the Garrick stage his new musical play, A Modern Eve, with a co. including William Norris, Georgie Drew Mendum, Adele Rowland, Harriet Standon, Charles Brown, Joseph Bantley, and Phil Ryley.

The Aborn English Grand Opera co. began its annual Spring engagement at McVicker's Theatre yesterday. The bill for this week is Aida. It is claimed that there are sixty principal singers in the Aborn cast. Among them are: Sopranos: Jane Abercrombie, Marietta Bagley, Flora Bradly, Phoebe Crosby, Dora De Fillipe, Blanche Rae Edwards, Aida Hemmi, Edith Helena, Ira Jeanne, Elena Kirmse, Alice Kraft, Johanna Kristoffy, Lena Mason, Mabel Siemonn, Ivy Scott, and Romina Sydna; contraltos: Marie Louise Bizzera, Elaine De Sellem, Zoe Fulton, Bernice Holmes, Louise Le Baron, and Mildred Rogers; tenors: Albert Amadi, Eugene Battain, Lito Bernard, Ernest Giaconne, Henri Leon, Domenico Russo, Leonid Samoloff, Pilade Sinagra, Henry Taylor, and George Tallman; baritones: Mortin Adkins, Hamilton Earle, Lewys James, Louis Kreidler, Harry Luckstone, Joseph Boyer, and James Stevens; bassos: Joseph Florian, Wilmot C. Goodwin, Morton Horodas, George Shields, and Herbert Waterous.

Chapine, the French prima donna, who played at the American this Spring, will open the season next fall in The Rose of Panama, and will play the John Cort time through the West. After that she will be starred in a new opera called The Gypsy.

Thaviu's Band and Opera co. will open White City May 11. Excerpts from grand opera will be given during the six weeks that the band will be seen at this popular resort. This will make the fifth season that Thaviu's Band has been at the park. Later in the Fall Thaviu will organize a grand opera co., which, in connection with an orchestra, will make a big Winter tour.

Alice Yorke, who is singing Nadina in The Chocolate Soldier at the American Music Hall, will probably be heard in this opera again next season. No new vehicle has as yet been obtained for her.

Guy Steeley and Wells Hawks did some very effective work in advance of the Ringling Circus, which opened last Saturday night at the Coliseum and the result is shown by the patronage this big amusement enterprise is being accorded.

The headline feature at the Majestic Theatre for this week is Ada Reeve, who came direct from England to the Majestic last Fall without any advance heralding, and so delighted the audiences that her American success was instantaneous. S. Miller Kent and co. play a unique comedy called The Real Q, which is full of humor.

Augustus Thomas has another success to his credit in When It Comes Home, now holding the stage at the Illinois. In this play, which shows the difference between the French and American points of view, William Courtleigh has made an astonishingly brilliant hit. The story, briefly, is that of an American artist who is engaged to a rich girl, and in love with his model, a poor girl of unknown parentage. The artist explains his situation to an eminent French author (William Courtleigh), an old-time friend; and, with the French code in view, this friend tells him to marry the rich girl, and love the model. Later the Frenchman discovers that the model is his own daughter, and this is "when it comes home." Naturally he withdraws his advice, and naturally the artist marries the model. The play abounds in telling lines, and has received universal commendation from local reviewers.

Over at Powers's Theatre John Drew has been entertaining large audiences in A Single Man. Mr. Drew is ably assisted by an excellent cast, including Thais Lawton and Mary Boland.

Thomas W. Ross and his co. are appealing profitably to the patrons of the Olympic, to which theatre a move was made from Powers's last week. The engagement is indefinite, and promises a long stay.

Robert Mantell's first week at the Garrick has drawn large numbers of admirers, and has increased the general appreciation of his talents. Local critics think they have discovered a great actor in a member of the star's co. named Lawson Butt. O. L. Hall, of the "Journal," says: "When first he stepped upon the scene, Lawson Butt was the image of that great actor, Johnstone Forbes-Robertson. The longer he remained, the more striking became his resemblance to that actor. His voice had even finer quality, even though he suffered from a cold that plunged him into fits of coughing; his gesture had the same fluency; his reading seemed to disclose the same genius for discovering every meaning in the poetry." Here's continued success to Lawson Butt, "for he is an Englishman, and it's greatly to his credit," and so forth.

Last Saturday night the Drama Players ended their ten weeks' engagement at the Lyric. The finale was ceremonial. Addresses were made by the sponsors, and a reply delivered by Donald Robertson. After that, the guarantors, the players, and the subscribers took supper at the Cliff-Dwellers' Club.

His friends call him "Sport" Hermann—the genial manager of the Cort Theatre—and several hundred of them saw him "up in the air" last Thursday. The occasion was the official opening of the Cicero flying field of the Aero Club of Illinois. Aviator Lilly ascended, and Manager U. J. Hermann was his passenger, and for more than half an hour the Wright biplane soared aloft, turned figure eights, glided, dipped and coasted. Two flights were made. "No one should miss a chance to go up," said Manager Hermann. "I am going to give every member of the Ready Money co. a chance to make a flight. It has an automobile beat a mile."

It is said that Ivy Troutman, who plays the romantic role in Ready Money, soon will resign her position.

Four players—Solita Solano, June Kuth, Walter Waldron, and George Schaefer—have been added to the company which will play George Noel's The Marriage—Not, at Powers's Theatre on April 28.

All the members of William H. Crane's co. now playing in The Senator Keeps House, at the Blackstone, are alleged to be sure of "shelter, food and spending change" next season, as they have been engaged "en bloc," whatever that is, by the genial star.

It is announced that The Stronger Love, a new play by David G. Fischer, of this town, will be acted for the first time on May 6 at the Evanston Theatre by the suburb's resident co. Fischer also has arranged to "footlight" for the local producing firm of Gaskill and McVitty the late Myrtle Reed's novel, Lavender and Old Lace.

Mrs. S. Ella Wood, one of Chicago's elite, will, at the Actors' Fund benefit performance at the Auditorium next Friday, make her first public appearance to give an imitation of Madame Calve's singing in Carmen.

The most distinct advance in the matter of moving pictures has been marked by the de luxe motion pictures recently located in the Music Hall of the Fine Arts Building. This seems to a certain extent to fill the demand of New York for "the Children's Theatre" in providing safe, sanitary and elegant surroundings for an entertainment of wholesome character and also for satisfying the artistic demand a little older grown. The most interesting and meritorious pictures produced in this country and abroad have been selected carefully to make up the change of bill of this beautiful house.

OTIS COLBURN.

NEW HOUSES.

The Gordon Amusement Company project a new theatre, to seat 1,750 people, in Clinton Avenue, Rochester, N. Y. Leon Lempert is the architect, and the cost is estimated at $80,000.

William B. Sutton heads a corporation to erect a new theatre at Bath, N. Y., to hold 800 persons. The company has $25,000 capital.

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EVENTS IN BALTIMORE

Robert Hilliard's Third Visit Here With Same Offering More Popular Than Ever—An Amateur Production of Merit.

(*Special to The Mirror.*)

BALTIMORE, MD., April 16, 1912.—The managers had certainly nothing to complain of for the week, April 15, just ended. The record for the week was easily captured by the Academy, where enormous crowds filled the theatre nightly to see Hilliard and A Fool There Was, although his third visit here in the same play. McIntyre in Snobs at Ford's was enjoyed by surprisingly large houses all week, and many "extra" lines pertaining to certain characteristics of Baltimore were added, and never failed to bring the desired results. The Million got away with more laughs than any other play which has visited us this season, and the co., without exception, covered themselves with glory.

Before a representative audience Gertrude Elliott began her engagement at the Academy 15-20 in Sir Arthur Wing Pinero's comedy, Preserving Mr. Panmure. It also marked Miss Elliott's first appearance in Baltimore since her elevation to stellar honors. The co. is the same as appeared in New York. The Unwritten Law 22-27.

Another production, which went forth last season with Baltimore's stamp of approval, returned to the theatre where it received its first hearing, and was welcomed by an enthusiastic audience. Everywoman has fulfilled our predictions to the letter, and the engagement at the Auditorium 15-20 will prove equally as successful as its first, so much so that three extra matinees have been arranged. The co. is almost identical to the one seen last season, but Laura Nelson Hall is indeed sadly missed, otherwise the performance still maintains its high plane of excellence. Thurston 22-27.

After several years' absence, Andrew Mack made his reappearance at Ford's 15-20 in one of his greatest successes, Tom Moore. The play has been seen here before, and needs no instruction. It is a clean, charming and tender little piece, and should prove most acceptable to all those who admire Mr. Mack's style of work and a good bit of romance with their plays. He sings several ballads in his own manner, and the co. is capable of the demands made upon them. The Old Homestead 22-27.

With a house in which breathing room was at a premium, Jack Norworth and Nora Bayes returned to Baltimore for the second time this season, heading the bill at the Maryland. To say they were received by an enthusiastic audience is putting it mildly. They were accorded an ovation at the end of their act. They sang a number of new songs and performed the new Argentine Tangle. Business at the Maryland continues capacity at almost all performances.

Black Patti and her troupe are paying their annual visit at Holliday Street for the week

(*Continued on page 23.*)

AMUSEMENTS THE COUNTRY OVER

ARIZONA

PHOENIX.—EMPRESS: Out of the Fold March 28-31; good business. Man from Mexico 1-3 pleased capacity.——ELKS': Madame Sherry 3, 4; S. R. O. and pleased.

ARKANSAS

LITTLE ROCK.—THEATRE: Beverly of Graustark March 28 pleased good business.

CALIFORNIA

SAN FRANCISCO.

Elsie Janis and Joe Cawthorn Made Favorable Impression—Wilson Melrose Pleased.

A very attractive offering was at the Columbia March 28; The Slim Princess, with Elsie Janis, who captivated her audience from the moment she stepped on the stage. Joseph Cawthorn shared honors, and business was very good. The Pink Lady 8.

At the Alcazar, Wilson Melrose appeared here for the first time in Cameo Kirby, and made good. Florence Stone was Adele Randall, and the two made an excellent impression. The Blue Mouse followed with equal success. Then the Chorus Lady.

At the Cort Madame X had a good week's engagement, and The Faun was the big bill 1, with William Faversham and Julie Opp playing the leads. It pleased, and the stars were much enjoyed, as they have heretofore always been. The co. was good, consisting of H. Nye Chart, Arthur Elliott, L. Robinson, Stanhope Wheatcroft, Herbert Belmore, Leon Brown, Daisy Belmore, Elsie Oldham, and Louise W. Elliott. Coming Balkan Princess, original New York star and augmented orchestra.

Kolb and Dill are still the Weber and Fields of the Coast, playing to crowded houses just like the very day they opened. This is their week in The Girl in the Train, and The Politicians will follow. These stars acted as auctioneers at the St. Francis Hotel the other day to sell a silver pencil for the benefit of the Children's Nursery.

The Orpheum has a wonderful bill this week. Charles Kellogg, the nature singer, being the larger type, and Every Wife on the same level. Jock McKay, the Scotchman, no whit behind.

Mr. Meyerfeld says that the Orpheum has nothing to do with the new theatre being built on Eddy and Mason streets, nor have any of the Orpheum people the control of the same.

The plate of appreciation of Tetrazzini was placed on Lotta's Fountain Sunday afternoon 24, and in the evening motion pictures of the whole affair was reeled off at the Orpheum.

The Empress has a feature in Eva Ray, while Pantages's has Lasky's Hoboes and a lot of other talent. Business is good.

At the Greek Theatre Berkeley at the University of California, Tetrazzini sang Stabat Mater with a chorus of 300. Paul Steindorff being the conductor. Bonci, tenor, is coming.

Mr. Dippel just came to town to confer with Doc Leahy about the new Tivoli, to be built on the same spot where stood the old place. He is to bring the Chicago Opera co. here in March of next year with all the big stars of the country.

The Municipal Opera House question is again being agitated, and it will surely come into existence.

Calve gave a big concert 31 at the Cort Theatre, and her husband, Gasparri, was a co-star.

Julie Opp and Calve are much together. Miss Opp having received her first inspiration many years ago through the kind interest displayed by the prima donna.

John Galsworthy, author of The Pigeon, is here with his wife on pleasure bent. He says he will not write his impressions of California or America on his return home to England.

Princess Lazarovich, who was Eleanor Calhoun, is here sightseeing, and while here will take the leading role in McGroarty's drama, The Mission Play, May 1, at San Gabriel Mission, near Los Angeles. Her husband, the pretender to the throne of Servia, is here with his talented wife.

An indictment which had been pending against McKee Rankin for a number of years in the United States District Court here, was dismissed on motion of the United States District Attorney. At the time the indictment was returned by the Grand Jury Rankin was business-manager for Nance O'Neil. The indictment charged Rankin with having infringed upon the copyright of an English play entitled The Fires of St. John. The reason for dismissal was based on the ground that the ends of justice do not require further prosecution.

A. T. BARNETT.

LOS ANGELES.

A Night Out at the Belasco—Muriel Starr Joins Burbank Stock Company.

Under Southern Skies at the Belasco March 31-6, attracted splendid patronage for the week. Adele Farrington as Aunt Doshby is quite realistic. Bessie Barriscale is the splendid little heroine, Lelia Crofton, Thomas MacLarnie as Major Croston plays the part in a very convincing manner, and William Dowlan as Burleigh Mayor demonstrates his usual carefulness. The villain is well handled by William Wolbert. James Applebee and Helene Sullivan have good character bits. Great credit is given James Neill for the staging of this quaint old Southern play.

The Pink Lady is in its second week 1-6 at the Mason Opera House to large and appreciative audiences.

The Durbar in Kinemacolor at the Auditorium in its third week, drawing large houses at each performance.

The members of William A. Brady's co. have arrived, and will open at the Belasco 7-13 in A Night Out.

The Burbank is packing the house each night to see The Squaw Man, in which Forrest Stanley as Jim Corston and Lola May as Mat-U-ritch are cast as the principals. The entire co. is giving a very presentable production. The piece is excellently staged under the direction of David Hartford.

Ferris Hartman and his co. are playing their farewell week at the Grand, and will begin their Summer tour of the Western cities some time next week, returning to this city in the Fall.

Alice Johns is announced as the new leading woman of the Belasco Stock co., and will make her first appearance with that co. the latter part of April. Harry Mestayer will also appear with the same company, and Lewis Stone will return at the same time to fill a Summer engagement.

One of the big events theatrically has been the concentrated efforts of the various club women of this city, culminating in the bringing of Madame Tetrazzini to this city 7, at which time she will sing in the afternoon at the Shrine Auditorium, the capacity of which house is about 4,000 people, and the price of admission will be $1 per seat and no more. Of course, every seat has been spoken for, which demonstrates the need of a large municipal theatre to accommodate stellar attractions at popular prices.

Charles T. Dazey, author of Old Kentucky, The Stranger, and Captain La Fitte, has been sojourning here the past few weeks, during which time he has witnessed a most successful production of his new play, La Fitte, which had an enormous week's run at the Burbank the last week in March. The piece was taken off after its first week's run against the protest of the public, but due to the fact that other plays had been scheduled in advance, and Manager Morosco is now negotiating with Mr. Dazey to stage the play locally again some time this Summer. He is also arranging with the author for Eastern time for this capital war drama. Mr. Dazey will go East in a few days, returning to this city again early in the Summer.

Muriel Starr has been engaged by Mr. Morosco as new leading woman at the Burbank, and she will make her first appearance with this stock co. in about two weeks. The play in which she will make her first appearance has not yet been announced.

Mr. Morosco also announces that later in the Summer Laurette Taylor will officially play starring engagements in local houses in Peg o' My Heart. DON W. CARLTON.

OAKLAND.—MACDONOUGH: May Robson in A Night Out 1-7 pleased fine business.——LIBERTY: Bishop's Players in The Wolf 1-7 pleased capacity; Sidney Ayres deserves special mention.——COLUMBIA: Columbia Stock co. in Dooley's Troubles 1-7; satisfactory performance and business.——GREEK THEATRE: Tetrazzini 4; enthusiastically received.

FRESNO.—BARTON: Madame X March 20; scored heavily. Alice Lloyd in Little Miss Fix-It 21; big business. Rebecca of Sunnybrook Farm 22, 23. Elsie Janis in The Slim Princess 24; large and enthusiastic house. Tetrazzini 3; house sold out.

SAN JOSE.—VICTORY: Night Follies 7 pleased.——THEATRE JOSE: Ed. Raymond co. in Lost 24 Hours 1-7 pleased good business.

COLORADO

DENVER.

Senator Leek's Commendable Work—Praise for William Hodge and Ida Vernon.

The most interesting thing in town April 1-7 is Senator S. N. Leek, of Wyoming, who is doing a tour of the vaudevilles with motion pictures and a talk on the "Starving Elk of the Jackson Hole Country, Wyoming." His pictures are wonderfully clear and present the condition of the game as no mere words could do. The Senator is a pleasing speaker, and he is prompted by his desire that the elk should be saved. Some of the pictures show as many as 1,000 head at once.

The Romany Opera co. sing exquisitely, and the Venetian act put on by the Bernivici Brothers is most excellent. Charles Granewin and Anna Chance have a version called The Awakening of Mr. Pipp, which is clever. Mullen and Coogan have a funny line of "patter." Clemons and Dean dance nimbly, and the Carson Brothers do some strongman stunts, which are remarkable.

William Hodge scored at the Broadway in his inimitable depiction of Daniel Voorhees Pike in The Man from Home 1-6. Overflowing houses are assured. Ida Vernon is able support. Harold Russell is excellent, and Echlin P. Gayer makes a splendid St. Aubyn. Helen Harvest is seen to advantage, but more especially in the last act. Leonora von Ottinger and Henry Harmon are good. Blanche Bates in Nobody's Widow 8-13. Regina Prager Operetta co. will give two performances in Yiddish, and good business is assured.

Paid in Full came to the Tabor March 31-6, making a third visit to this city, and drew large houses. Leslie Bassett and Edna Brothers handled the leading roles to advantage.

Madame Tetrazzini will appear at the Auditorium on 10, and overflowing audiences are anticipated.

Madame Gisela Weber, the eminent violinist, will play at Trinity Church 2, as "star" number with the Apollo Club, a Denver organization of vocalists.

Mrs. Elitch-Long held her annual flower show March 31 in the vaudeville theatre of Elitch's Gardens. The display was unusually fine, even superior to that of the preceding years. More than 10,000 persons went out to see the exhibition in spite of unfavorable weather.

The Spring Festival of Music will occur at the Auditorium, May 9-11. The Russian Symphony Orchestra, under direction of Modest Altschuler, has been engaged. Alma Gluck is the soprano; Madame Marie Rappold and George Hamlin complete the trio of singers, who will enchant the music-loving public.

GRANVILLE F. STURGIS.

ASPEN.—WHEELER: Virginia Lewis Stock co. 11-13; opened well.——ITEM: Sheehan and Yates, who for past two years have been lessees and managers, have sold out to Halloway and Runtz.

COLORADO SPRINGS.—OPERA HOUSE: Field's Minstrels 8; two S. R. O. houses.

CONNECTICUT

HARTFORD.—PARSONS: Ziegfeld's new musical melange, A Winsome Widow, had its premiere here 8, 9, playing to capacity. Gertrude Elliott 11. The Common Law 12, 13. Frances Starr 17, 18. George M. Cohan 19, 20.——POLI'S: "Packed, jammed" houses greeted the bill week of 8, the occasion was a most novel and pleasing top line of local interest. The Governor's Guard Band of forty members which has few equals appeared in an entirely new act that at once appealed to the public fancy. It was entitled Melodia. Before the curtain rose the stage lights were dimmed and two buglers appeared, standing at each box entrance. After a call the curtain rose; a row of buglers played several military calls in front of a new drop, after which the drop was lifted and lights turned on, showing the band arranged, standing, in their striking red British grenadier uniforms, and for a background another drop of red (the troopers' color); in the centre, in gilt, was a large coat-of-arms of the co. Inspiring marches were played, and the final, to great applause, was the lowering of a drop, painted to represent the Stars and Stripes. It was a daring undertaking for non-professionals, and Manager Edwards of the theatre deserved all the congratulations he received. Six other acts of vaudeville filled the bill.——At the HARTFORD and Empire the attendance, 8-13, has been capacity at each performance of the excellent vaudeville and moving pictures presented.——ITEMS: At the opening of A Winsome Widow, Abe Erlanger, F. Ziegfeld, Jr., E. Rosenbaum (also Bert Williams, who has just signed a three years' contract with Ziegfeld), came up to witness the send off.—Manager Poli, who already has a circuit of twenty theatres which he owns and controls, announces that inside of two years he will build a $250,000 theatre here, and also build new playhouses in New Haven, Springfield, and Worcester. A. DUMONT.

BRIDGEPORT.—LYRIC: A remarkably spirited production of The Lion and the Mouse attracted the usual big business 8-13, and for the first time since opening in January James Denie was absent. Eleanor Cleveland and Robert Conners were excellent, and Louise Gilchrist did a clever comedy "bit." John Carroll's Fitzroy Bagley was well done, and Bryant Connor's "Jeff" was vivacious and natural. Are You a Mason? is announced 15-20.——POLI'S: Unusually popular is the bill 8-13, wherein from Merkle's dignified great men impersonations to lively Laddie Cliff (fast outgrowing his eton costume, by the way). The intervening acts were: De Michelle Brothers, Mrs. Gene Hughes and co. in Youth, dashing Marie Fenton, Charles Mack and co., and Three Escarados (sounds like a new cigar!); every act good.——PARK: George M. Cohan "himself" 15.——ITEMS: Robert M. Sperry's "Opus XIV." is called The Milk Inspector, and will hold forth at Poli's the week of 29, separating the vaudeville from the Summer stock season.—The long-awaited corner-stone laying of Mr. Poli's new theatre occurred 8, and Lillian Poli laid the stone amid a crowd of Poli enthusiasts. Night and day gangs will rush the work to early completion. The structure opens upon three streets, and will be fireproof as well as beautiful. With the recent acquisitions to his chain of houses, this gives Mr. Poli twenty-five theatres.

WILLIAM P. HOPKINS.

WATERBURY.—POLI'S: Max Rosenthal and Yiddish Players in The Lost Children 4 pleased big house. Andrew Mack in Tom Moore 5, 6; good business. Girl from Rector's 8; fair business.

NEW BRITAIN.—RUSSWIN: Along the Kennebec 5. Human Hearts 6. Baby Mine 10 pleased fair houses.

WILLIMANTIC.—LOOMER: Nanon Welch and excellent co. in Baby Mine 8 pleased.

FLORIDA

JACKSONVILLE.—DUVAL: Y. M. H. A. Minstrels (local) 4; fine business. Ida St. Leon in Polly of the Circus 7, 8; good business; three performances. In addition to being a clever little actress, Miss St. Leon made her role of the circus girl more convincing by introducing some acrobatic work not seen in the original co. or those playing here the past several seasons. Fete in Flowerland 9 (local benefit); capacity business.——ORPHEUM: Devoy and Dayton Sisters, Four Casting Dunbars, Joe Marsh, Four Southern Singing Girls, and Gladys Vance March 31, 1 pleased good business.——ITEMS: J. Stuart Blackton, a large shareholder of the Vitagraph Co., is cruising in Florida waters, and is spending some time here.—Arrangements for the appearance of the Mabel Paige Stock co. at the Duval for this Summer have been discontinued and a musical comedy will come in at this house by May 1.—Edward Lawrence, of the above stock co., has associated himself with the Comet Film Co. for an indefinite time.—The Comet and Lubin Cos. expect leaving here within two weeks; going direct to headquarters.

GEORGIA

MACON.—GRAND: Paul Gilmore in The Mummy and the Humming Bird 4; fair business. Polly of the Circus 10 pleased two good houses. Forbes-Robertson in Passing of the Third Floor Back 11 pleased good business.

ROME.—OPERA HOUSE: Coburn's Minstrels March 28; small house; stormy weather.

ILLINOIS

OAK PARK.—WARRINGTON: The White Sister 8-13; excellent; good business. Grace Hayward as Giovanna was equal to the exacting requirement of the character. The Captain Severi of Charles Dingle was an excellent piece of work. Coletta Power as Countess Chiaromonte was unusually strong, contrasting strongly with Dollie Davis's Portressa, which was sweetly tender. Rose Watson did some fine character work as Madame Bernard. The Lieutenant Basili of Walter Poulter had all the dash of a popular officer. The Lieutenant Severi of Chester Wallace was finished and artistic. C. D. Brown gave a very professional Dr. Pierl.

BLOOMINGTON.—CHATTERTON: Gay Morning Glory Burlesquers 3; poor co., to fair business. A Modern Eve 5; excellent co.; delighted big business. Bailey and Austin in The Top o' th' World 6; fair, to very poor business. Ralph Hers in Dr. De Luxe 8; excellent, to fair business. Herbert Flint 9-13 pleased good business.——ITEMS: Harriett Standon Snell, a former resident, takes a leading role in A Modern Eve, and was given a big ovation here.—Joseph Hallett, advance man for Mr. Flint, is a resident and a native of this city.

QUINCY.—EMPIRE: Oscar Cook Stock co. 1-6 pleased good business. Plays: The Divorce Question, Down at Piney Ridge, The Man and the Girl, The Missourians, The Parish Priest, The Mysterious Man, As Told in the Hills 7; good business and satisfaction.

CANTON.—PRINCESS: Hoover Stock co. March 25-30; good co. and business. Bailey and Austin in The Top o' th' World 3 pleased good business. Sheehan Opera co. in Love Tales of Hoffman 8 pleased.

STREATOR.—PLUMB: Hoover Stock co. in Under Arizona Skies, Village Parson, Girl from Newport, Cinderella, Stronger Love, and Love Route 1-6; good co.; fair business.

AURORA.—GRAND: The Dashing Widow 5, 6; two performances daily; poor business. The Smart Set 7, matinee and night; fair business.

TAYLORVILLE.—ELKS': Smart Set in The Mayor of Newtown 2 pleased good business.

DECATUR.—POWERS'S GRAND: Spring Maid 5 pleased good house.

INDIANA

INDIANAPOLIS.

Julian Eltinge Drew Banner Business—Christie MacDonald Made More Friends

Julian Eltinge in The Fascinating Widow March 25-30 was one of the banner attractions of the season at English's. Capacity houses, with many standing, was the rule throughout the week. With the exception of Winona Winter, who now plays Margaret Lemingwell, the co. is the same as seen here last season.

One of the most delightful and refreshing operettas seen here for a long time, The Spring Maid, came for a half-week 1-3, with charming Christie MacDonald as its bright and shining star. Miss MacDonald's beautiful voice and her winning manner captivated the audiences, who turned out in large numbers for the four performances. Tom McNaughton, highly entertaining as the harnstorming actor, is a comedian who is really funny. He was splendidly received. Thomas Conkey's pleasing voice, his figure and manner suited perfectly the role of the Prince. Ann Tasker as the real spring maid. Ben Hendricks as the father, Jessie Bradbury and Charles W. Meyer scored. John Drew 5, 6.

The Henri Felare World Tour pictures shown at the Shubert Murat 1-6 provided an evening of enjoyable entertainment to both old and young. The Durbar Kinemacolor pictures follow 8-13. Little Women 16-20. The Blue Bird 22-27. New Orleans French Opera co. 29-May 1. Sothern and Marlowe 2-4.

Wine, Women and Song and East Lynne divided the week at the Park 1-6, Mother 8-13.

Sherlock Holmes was the week's offering of the Petty-Nollman Stock co. at the Majestic 1-6. Sealed Lips 8-13.

Horsford's Acid Phosphate

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If your dinner distresses you, half a teaspoonful Horsford's Acid Phosphate in half a glass of water will give quick relief. Makes digestion natural and easy.

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Nat Wills as the headline feature at Keith's 1-6 easily carried off the honors of an entertaining bill.

The season at English's will close with John Drew 5, 6, and on 8 Bingham and Crose, managers of the Gayety, will take possession of the house for a Spring and Summer season of vaudeville and pictures; general admission 10 cents, as in the two Summers past. A sketch stock co, headed by Frank Jones, a popular comedian, will be the feature attraction each week.

Julian Eltinge and the members of The Fascinating Widow co. attended the big automobile tent show afternoon 29. Edith Hordlow, Violet De Dorn, and Dorothy Landers were appointed the Entertainment Committee by the co., and they made things lively.

Jeanne Jackson, daughter of Mr. and Mrs. Clinton M. Jackson, of this city, who is a member of The Spring Maid co., was with her parents during the engagement of the co. at English's. Miss Jackson is a member of the chorus, and the understudy of Jessie Bradbury who plays the role of Ursula. PEARL KIRKWOOD.

MUNCIE.—WYSOR GRAND: Tyrone Powers in A Servant in the House March 23 pleased. Millionaire Tramp 25; good co. and house. Mutt and Jeff 30 pleased; S. R. O. Edward Doyle co. 1-6. Plays: My Wife's Gone to the Country; Alice of Old Vincennes. Girl Striker. Married on the Quiet. Girl I Love. Dr. Jekyll and Mr. Hyde. Lillian's Sacrifice, and Captured by Detective Barnes. May Irwin in She Knows Better Now 8; drew well and pleased. Spring Maid 9 pleased good business.

HAMMOND.—THEATRE: Margaret Illington in Kindling 7; well received; fair house. Top o' th' World 9; fine co.; pleased fair house. —ORPHEUM: Flower of the Ranch March 31-4 pleased capacity. Aviator Girl 7-11; enthusiastically received.

SOUTH BEND.—Durbar pictures 8-13 delighted two good houses daily.—AUDITORIUM: Mutt and Jeff 6 drew well and pleased. Helen Ware in The Price 7 delighted large house. Bailey and Austin in The Top o' th' World 10 satisfied fair house.

CONNERSVILLE. — AUDITORIUM: Dorothy Stock co. 1-6; opened to good business. —ITEM: Mrs. W. H. Hendricks, proprietor of the vaudeville house, has secured lease of Auditorium, and will present motion pictures in both houses.

GOSHEN.—JEFFERSON: Mutt and Jeff 2 satisfied medium business.

MICHIGAN CITY. — ORPHEUM: Merry Mary 8-10; big business.

IOWA

DES MOINES.

Capacity Business at the Berchel—Good Work by the Princess Stock Company.

For two successive nights, March 5 and 6, every seat was sold at the Berchel. The first attraction was Louisiana Lou, and the second was the ever popular Spring Maid, with Missi Hajos as the princess. This is not the end of good things, for the Aborn Opera co. is booked for 6-8, and Maude Adams in Chantecler is booked for later in the week.

The House Next Door was presented at the Princess 31-6, and Paid in Full is chosen to follow for the next seven days.

Helen Ware will make her first appearance in this city May 10.

HERBERT M. HARWOOD.

CLINTON.—THEATRE: Lorenz Brothers 1-7 (return); opened well.—FAMILY: Knickerbocker Stock co. in Across the Great Divide and As Ye Sow 1-7 pleased.

DAVENPORT.—BURTIS: Federation Minstrels 8 (local); light business.—GRAND: Maude Adams in Chantecler 8; well-filled house; pleased.

WATERLOO.—THEATRE: Spring Maid 8 delighted capacity. Bohemian Girl 10 pleased.

GRINNELL.—COLONIAL: La Salle Theatre co. in Louisiana Lou 5 delighted capacity.

DUBUQUE. — GRAND: Maude Adams in Chantecler 8 delighted capacity.

KANSAS

OTTAWA.—ROHRBAUGH: Burk's U. T. C. 8 pleased good business.

KENTUCKY

LOUISVILLE.

John Drew and Mary Boland Well Received —This Week's Offerings and Gossip.

John Drew in A Single Man filled a highly successful three nights' engagement at Macauley's April 1-3. The star is a big favorite here, and this season has his usual good co, headed by Mary Boland, and with Louisville's own Thais Lawton a prominent member. Lyman H. Howe's Travel Festival attraction begins an extended engagement, April 8 announcing a most attractive programme.

The Shubert Masonic for week 8 will have a novel motion picture attraction in photoplays, so presented, posed by Sarah Bernhardt and Madame Rejane, the plays to be Camille and Madame Sans-Gene.

Lillian Mortimer's Bunco in Arizona was a strong drawing card at the Avenue week 1-6. Co. and scenery excellent. The Gambler of the West comes 7.

My Friend from Dixie, presented by an excellent co. of comedians, headed by J. Leubrie Hill, filled the house daily at the Walnut Street Theatre week ending 6. Rose Melville in Sis Hopkins follows.

Appearing at Hopkins's week 1-6 are: Roberts, Hays and Roberts, Wood's Animal Circus, Lew Cooper, Mason and Murry, and the Hassmans.

In the big bill at B. F. Keith's are: Tom Nawn, Mack and Orth, the Three Doolevs, Covington and Wilbur, Williams and Segal, the Martine Brothers, and Bessie Wynn. Business fine.

At the burlesque houses, Sam Rice and his Daffydills drew large business at the Buckingham, and The Golden Crook co. turned them away at the Gayety.

James B. Camp, Louisville's genial promoter of big amusement events, is preparing a programme of entertainment for the dinner to be given here 6 to Speaker Champ Clark. It will be in the nature of the celebrated Gridiron Club of Washington, D. C., affairs of the kind.

Eugene L. Rhred, former treasurer of Macauley's, was one of the visitors of the week. He spent the Winter with the "ponies" at Juarez, Mexico.

Charles T. B. Henderson, a Louisville man, has invented a musical instrument said to be a marvel, as one enthusiast says: "Combining the sweetness of the Italian harp, the range of a piano, and the tone of a pipe organ."

CHARLES D. CLARKE.

HENDERSON.—PARK: The Wolf 1; good performance; fair business. The Lewis Stock co. (return) 2-6; good business; pleased. Plays: Rags to Riches, Mary Jane's Pa, Buried Alive, Romance of the South, The Boy Detective, A Revenue Spy.

MIDDLESBORO. — MANRING: Ita 1-6; good business.

LOUISIANA

NEW ORLEANS.

Pinafore Pleased Patrons at the Dauphine—Stock Company's Efforts Appreciated.

The all-star cast presented Pinafore at the Dauphine Theatre 7-13. Richard Temple, George J. MacFarlane, Arthur Aldridge, De Wolf Hopper, Eugene Cowles, Robert Davies, Josephine Dunfee, Viola Gillette, and Elda Furry did the principal work well. The chorus was particularly effective. The Durbar in Kinemacolor 14-20.

The motion picture play with Sarah Bernhardt as Camille and Madame Gabrielle Reiane as Madame Sans-Gene drew well during the second week at the Tulane Theatre. There was a falling off during Holy Week. Victor Herbert and orchestra 14-20.

The motion pictures of Homer's Odysseey, in its second week at the Greenwall Theatre, continues to enjoy the patronage it deserves.

George Sidney made merry in Busy Izzy at the Crescent Theatre 7-13. Carrie Webber is a big adjunct to the co.

The Gazmon-Pollock Stock co. at the Lyric Theatre is holding its own, presenting Thorns and Orange Blossoms 7-13. The co. continues to give a good account of itself. Dorothy Vernon of Haddon Hall 21-27.

At the St. Charles Orpheum 8-14 the features were Princess Rajah, Avon Comedy Four, Nichols Sisters, Paulham Team, Mlle. de Falliers, Sadie Sherman, Helen Grantley and co., and motion pictures.

J. M. QUINTERO.

MAINE

BRUNSWICK. — TOWN HALL: Cloutier Comedy co. 8; excellent co.; packed house.—ITEM: Work is progressing rapidly on the new Cumberland, which is expected to open about June 1.

LEWISTON.—EMPIRE: Get-Rich-Quick Wallingford 3; excellent co.; capacity.

BANGOR.—OPERA HOUSE: Old Homestead 8, 9; good co.; large business.

MASSACHUSETTS

FALL RIVER.

The Savoy Reopened—Rumors of New Theatre —Personal Mention and Gossip.

After being dark for a week, the Savoy reopened 8 as a dramatic house, with the return engagement of P. Paul Marcel and his co. of French Players in Les Surprises du Marriage. The co. have played several engagements in this city and made a very excellent impression. The Savoy will be under the personal direction of Manager Geo. S. Wiley.

The Academy reopened 8 with vaudeville and pictures, under the direction of Manager C. L. Benson of the Bijou—there will be a complete change of bill twice a week and the new departure starts with every indication of being successful.

William Manning, who has been very popular in the box-office of the Savoy, has accepted a business position until the opening of Manager Sheedy's Newport season. Manager Geo. S. Wiley will devote his time between the Academy and Savoy and will retain his office in the Academy building.

The Bijou, Premier, Palace and New Star, are drawing good patronage, the bills at the Bijou being very good. Al. and Hattie Barlow of this city are meeting with success in vaudeville. J. K. Emmett revived memories of his father at the Bijou 1-6. Seats are on sale in this city for the concert to be given by Arthur Nikisch and the London Symphony Orchestra in Providence 27, the season opened 8 at Carnegie Hall, N. Y. William Dillon has been transferred to the Academy to direct the stage. Phil Dillon to the Savoy.

Barnum and Bailey have billed all of the adjoining towns for their performance which is due June 5, their first paper was on the boards March 21, while the ground was covered with snow. They have leased all the buildings that will hold their paper in all the country towns. Quite a new idea to bill a circus in the Winter months around here. With the ten per cent. increase in the mills in effect, the theatres show a very substantial gain in attendance.

Michael E. McNulty, for many years proprietor of the Eureka Cafe in this city and now a member of a theatrical agency in New York, is spending a week in renewing old acquaintances, and those who have met him are pleased to declare that he has acquired the habit of going back in years, indicated by his appearance. He is satisfied that there is room for another large theatre in this city for the production of attractions of the class seldom seen here in late years. He is satisfied that such an enterprise can be made a success and is already looking over the ground for the purpose of reporting upon his return to New York, preliminary plans for the establishment here of a new theatre with a seating capacity of 3,000 at least.

Florence Mack, who has just closed with Seven Days, has received several offers to join stock co.'s. Thomas Kelly of Frohman's co. arrived home 4, after a good season. Roy Sumner will close his engagement with The Girl in the Taxi 20, after which he will accept a few vaudeville engagements. W. F. GEE.

SPRINGFIELD.

Robert Edeson's Third Visit This Season— Stock Season Soon to Open at Poli's.

Robert Edeson in The Indiscretion of Truth March 18, third time here this season, each time in a different play. The most successful engagement of the season was that Everywoman 26-30, except the first of the five performances, the house was filled and many turned away. Manager Edes tried to extend the engagement for three days, but other bookings would not permit. Springfield Symphony Orchestra 1 pleased good business. Gertrude Elliott 9, 10. The Wonder, Wonder Man 11. Frances Starr in The Case of Becky 16. Forty-five Minutes from Broadway 17.

The Poli Summer Stock opens May 6.

EDWIN DWIGHT.

PITTSFIELD.—COLONIAL: Gertrude Elliott in Preserving Mr. Panmure 8 delighted large audience. Get-Rich-Quick Wallingford 9 pleased good business. Excuse Me 10; capacity; audience pleased. Boston Symphony Orchestra 15; house already sold out.—ITEMS: Manager John Cooney has purchased a plot of ground on Union Street, 100 feet from Main Street, and is having a new theatre built there to be known as the Union Square. Mr. Cooney was manager of the Academy of Music when it was burned last January.—Manager Tebbetts closed the Empire from March 25-30, first time in its history.—Manager Sullivan, of the Majestic, has made the large dance hall in the Majestic Theatre building into a moving picture house, and calls it Photo Play.—Manager Daniels has let the work of redecorating the Colonial to a Boston firm.

NEW BEDFORD.—THEATRE: Phil Ott and co., Orville and Frank, Tony Williams, Clifford and Grant, Kelly and Garvin, and the London Trio 8-13; S. R. O.—HATHAWAY'S: The Lester Lonergan Players in Davy Crockett and Mr. Lonergan's one-act play, An Idyl of Erin, pleasing large audiences 8-13.—VIEN'S: Great Hennels, Hillman's Camille Farlardaux 8-10. Cooper and Ricardo, Excella and Franks, Leo Burns 11-13; excellent bills; big business.—SAVOY: Allen and Arnold, Frank Clayton 8-10. Betenna and Brockaway and Edwin Norwell 11-13; pleasing capacity.

HOLYOKE.—THEATRE: Empire Stock co. in The Barrier 8-13; by far the best stock offering ever here. Frank Thomas (last season's favorite) returned and gave fine characterization of John Gale. Pierre Peltier and Miss Milliken were delightful. Willard Dashiell, Rogers Barker, Thaddeus Grey deserve special mention, as does Manager Murray for the high standard maintained by the co.

BROCKTON.—HATHAWAY'S: The Thompson-Woods Stock co. in The Third Degree 8-13; opened to fair house and gave fine performance. Thurlow White as Richard Brewster did good work, Frances Brandt as Mrs. Howard Jefferies, Jr., was excellent and made a hit. W. B. Freeman, Walter H. Bedell, and Marie Louise Benton deserve mention.

CAMBRIDGE.—THEATRE: Harvard Stock co. in The Chorus Lady 7-13; co. and business good.—PI ETA CLUB HOUSE: Pi Eta Club of Harvard dress rehearsal 9 in The Impostor. An original comic opera. Book and music above average.

SOUTHBRIDGE. — BLANCHARD'S: Homan's Musical Comedy co. 4-6; excellent co.; good business. Along the Kennebec 9; fair co.; good business. The Confession 10; excellent co.; S. R. O.

LOWELL.—OPERA HOUSE: P. Paul Marcel 12, 13; well pleased house.—ACADEMY: Hatfield Stock co. in The Fifth Commandment 8-10; good business.

GLOUCESTER.—UNION HALL: The Rosary 8, with John Meehan in the role of Father Kelly, and an excellent co. pleased good house.

FITCHBURG.—CUMINGS: Get-Rich-Quick Wallingford 6; good co.; fair business.

SALEM.—EMPIRE: P. Paul Marcell 10, 11; good co.; business poor.

ATHOL.—ELLSWORTH: The Game 8; poor co. and business. Texas Cattle King 9; fair co. and business.

MICHIGAN

BATTLE CREEK.—POST: Nancy Boyer Stock co. in Morals of Marcus, Frisky Mrs. Johnson, Beverly of Graustark, When Knighthood Was in Flower, At Cozy Corners, Heart of Springtime, and Clothes March 31-6 (except 4) delighted packed houses. Mutt and Jeff 4; good co. and business.

ANN ARBOR.—WHITNEY: U. T. C. 2; good business. Mutt and Jeff 10 pleased.—BIJOU: Glenroy Stock co. March 25-27 pleased good business. — MAJESTIC: Millionaire Kid 15-17 pleased good business.—ITEM: Elks' Fair 11-16; realised enough to pay off debt on home.

KALAMAZOO.—FULLER: Spring Maid 1 pleased fine house. Francis Wilson in The Bachelor's Baby 2 delighted capacity. Mutt and Jeff 4; fair house.

CALUMET. — THEATRE: The Barrier 5 pleased fair house. Professor H. Piermont Kames 8; auspices of K. of C. The Gamblers 11 pleased.

COLDWATER. — TIBBETTS: Mutt and Jeff 4 pleased; S. R. O. Alvarado Stock co. opened in Minister and Maid 8-13 pleased capacity.

IRON MOUNTAIN.—RUNDLE: Dougherty Stock co. 1-6; small business because Holy Week. The Gamblers 9; good co.; fair house.

MINNESOTA

ST. PAUL.

G. R. Q. Wallingford Drew Big Houses—John Webster and John O'Hara Well Remembered.

Get-Rich-Quick Wallingford at the Metropolitan April 7-13, opened to one of the largest Sunday night audiences of the season. Thurlow Bergen Players in Old Heidelberg 14-20. Local Swedish Society has house 21-27. Bergen Players in Girl of the Golden West 28-May 4. Lulu Glaser 5-8. Bergen Players 9-11. John Drew 13-15. Bernsnites 16-25. Rebecca of Sunnybrook Farm closes season 28-June 1.

The Kinemacolor pictures of the Durbar held the stage at the Shubert 8-13.

The David Belasco and William Elliott production of Madame Butterfly for the Orpheum Circuit received its premiere presentation at the local Orpheum 7-13. Clara Blandick was extremely effective in the leading role. Al. and Fannie Steadman amused in their act, and Knox

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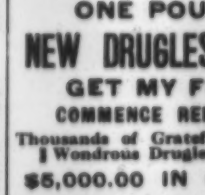

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Wilson was much in evidence with his concertina and saxaphone.

Nat Carr, Paris by Night, and Eddie Heron and co. were the features of the Empress bill 7-13.

The Queens of the Folies Bergere reigned at the Star 7-13.

Immediately upon the close of the season the work of redecorating the interior of the Metropolitan will begin. According to present plans the Bergen Players will continue at the Metropolitan, Minneapolis, after June 1. They may, however, come to St. Paul, providing the Grand will be in shape to house them.

Prestidigitation was well represented here this week, with Van Hoven at the Orpheum, and Trebor, the St. Paul magician, at the Gaiety.

William Yerance and Louise Royce have left the Bergen co.

Two former stock favorites are appearing here with Wallingford: John Webster, who was with the Valentine Stock co. during the Summer of 1900, and John O'Hara with the Neill co. Summer of 1910. JOSEPH J. PFISTER.

WINONA.—OPERA HOUSE: Town Talk March 31 pleased topheavy house. Margaret Anglin in Green Stockings 5 pleased good business; best comedy here this season.

RED WING.—T. B. SHELDON MEMORIAL AUDITORIUM: The Gamblers March 28; good co.; fair house. Margaret Anglin 6; excellent; good house.

MISSOURI

KANSAS CITY.

The Deep Purple at the Shubert—Henrietta Crosman Cordially Welcomed.

The Deep Purple at the Shubert April 7-13. Leading roles were in the hands of Walter Edwards, Harry Hilliard, and Anne Southerland, all of whom pleased immensely. Others, however, are deserving of mention, including Edward Gillispie, Frank Currier, and Madeline Louis. The production was given its original staging. A Modern Eve 14-20.

Henrietta Crosman appeared at the Willis Wood 7-13, after an absence from the local stage for several years, presenting a charming comedy drama called The Real Things. Maude Adams 18-20.

The Rosary was the attraction at the Grand 7-13, playing to the usual good business. A co. of merit headed by Mary Jordan Lea, Roy Laidlaw, and Eugene Dantell found ready favor. Paid in Full 14-20.

Frank Keenan in a playlet entitled Man to Man was the Orpheum headliner 7-13, to the usual big business. Other acts included Charley Case, the Five Sullys, Honors and Le Prince, Ernie and Mildred Potts, the Farber Girls, Henry and Francis, and Gardner and Revere, all pleasing.

The Empress had the great Etta Leon Troupe for the topline offering 7-13. Other turns were Bud and Clare, Mary Barley's Bulldogs, the Todd Nards, Merlin, Ray Dooley's Minstrels, and William A. Grew and co., all winning applause.

The Bon Tons held the boards at the Gaiety 7-13 and were well received by two big Sunday crowds. Bert Baker headed a big co. of entertainers and was well received nightly. Bowery Burlesquers 14-20.

The Merry Maidens were the Century attraction 7-13, playing to a very satisfactory week's business. Choocoota, the dancer, was an added attraction and proved one of the hits. The Lady Buccaneers 14-20. D. KENDY CAMPBELL.

ST. JOSEPH.—TOOTLE: Sothern and Marlowe in Romeo and Juliet 1, 2 pleased good business. Deep Purple 6; fine co.; business fair. Maud Hajos in The Spring Maid 12 pleased.—LYCEUM: Bon Ton Extravaganza March 31-3; excellent co.; Bert Baker made hit; good business.

LOUISIANA.—BURNETT: Buell Harvey Stock co. March 25-6; best of satisfaction. Plays: Arizona Skies, Down East Folks, Don't Tell My Wife, Ishmael, Lena Rivers, Satan's Imp, Arizona Sweetheart, and Dad's Girl.

JEFFERSON CITY.—JEFFERSON: Wolford Stock co. March 1-6. Plays: The Atonement, The Confessional, Lady Elizabeth's Daughter, East Lynne, Little Minister, and Myrtle Mountain; good co. and business.

MONTANA

BUTTE.—BROADWAY: Annual T. M. A. Benefit afternoon 8; cast of seventy. Mrs. Leslie Carter made address of welcome. Mrs. Carter 9; well received.—FAMILY: Gillette Stock co. in Jim the Westerner 7-13 pleased good business. St. Paul Symphony Orchestra 12. Alma, Where Do You Live? 16. U. T. C. 18. Excuse Me 21. Casey Jones 23. Newlyweds and Their Baby 24.—ITEM: Charles C. Cohan, city editor of "Butte Miner," and author of The Runaway Princess and the lyrics of the state song, "Montana," has written another musical comedy, The Knight of the Ball, which will be produced by the Austin Musical Comedy co. at the Empire 7-13.

NEBRASKA

OMAHA.

The Rosary Drew Fair Business During Lent —Early Morning Fire at the Gayety.

The Rosary was the timely offering for the Lenten season at the Brandeis March 28-30, business fair. The Bernhardt-Rejane motion pictures week of 31. The Spring Maid 7-10. Paid in Full 11-13. Maude Adams 15, 16. Henrietta Crosman 18-20.

The offerings at the Orpheum week of 31 are: Ernie Potts and Mildred Potts, the Farber Girls, Reynolds and Donegan, Juliet, Theodore Roberts and co. in The Sheriff of Shasta, George Carson and Jake Willard, and the Four Ritchies. Business excellent and the selections well received.

The American has The Sign of the Cross week of 31 with The Fighting Hope underlined.

The Merry Maidens and Choocoota are holding the stage at the Krug, with daily matinees as usual.

The Boyd is dark for the first half of week of 31. The advanced sale of seats for Sothern and Marlowe 4-6 is good.

A fire broke out on the stage of the Gayety Theatre early on the morning of 31. Damage to the extent of about $1,500 was done, and it was necessary to close this theatre for the first half of the week. Manager Johnson put a large force of carpenters to work immediately, and they are engaged day and night, so that the Gayety may reopen this Wednesday evening with The Bowery Burlesquers as the attraction. The enforced idleness of the burlesquers has enabled them to accept the courtesies of the other theatres where delegations may be seen at different houses each evening. J. RINGWALT.

LINCOLN.—OLIVER: Sothern and Marlowe in Romeo and Juliet 3; excellent co.; S. R. O. Heart Breakers 6; excellent co.; good business. Louise Meyers deserves mention.

YORK.—THEATRE: Heart Breakers 5 pleased big business.

NEVADA

RENO.—MAJESTIC: Merely Mary Ann, with Marjorie Rambeau, 7-10 pleased. Alice Lloyd in Little Miss Fix-It 4 drew well and pleased.

NEW HAMPSHIRE

PORTSMOUTH.—THEATRE: The Chicken Trio, singers, dancers and cartoonists; Robinson and White, comedy duo; John Wild, illustrated travel talks; Allie Franklin, singer, and a good picture programme; drew capacity 8-10. Murray and Lane co., musical comedy act; Bob Dale, comedian; John Wild, Allie Franklin, and new pictures 11-13.

NEW JERSEY

ATLANTIC CITY.

The Girl from Montmartre Successfully Produced—Violet Heming in The Unwritten Law.

Theatregoers here are still bemoaning the loss of the Pier Theatre, which was destroyed by fire, as it is a great loss both to the management and the regulars, who lost the opportunity of seeing some of the best bookings in the country, which had been arranged for the Spring and Summer months. However, we were treated to the premiere of The Girl from Montmartre, which is a new farce with music, in which Charles Frohman presented Hattie Williams at Nixon's Apollo last Monday night. The play has proven to be a most delightful Easter present, brimming over with fun from the rise of the curtain to the novel final scene. Miss Williams, known here as the mistress of laugh getters, has never been more happily placed than in the role of Praline, who, of course, is the Girl. The premiere was very well attended. Manager Frohman seems to have exceeded his former successful efforts, for with the ever charming and buoyant Miss Williams are associated such clever artists as Herbert Corthell, Emma Janvier, William Danforth, William Pruette, Arthur Stanford, Edna Hunter, Lennox Payle, Arthur Lipson, Bertha Holly, Mary Gilmore, Ella Ellisson, Maude Allan, and some four score dancers, comedians and singers. Here's success to The Girl from Montmartre.

Irene—not the village queen, but Franklin, better known as "the girl with the auburn hair," was welcomed here for a second week, as the managers of the Savoy Theatre realised the needs and demands of the public. Irene produces a bill of seven numbers to packed houses, and her versatility and extremely original ways has won for her a place in the hearts of the thousands who heard and saw her in the last two weeks. Other good bills at this Savoy this week were Walt Kelly, Gerard Griffin and co. in Other People's Money, and Smythe and Hartman in an original singing act.

In an interview given by Harry Brown, of the Savoy Theatre, he absolutely denied that any compromise between Comstock and Gest, the New York theatrical combination which is seeking to oust the local men from possession of the popular house, was contemplated or suggested. He explained that an idea of a compromise would be foolish on the face of it, as the management had spent over $8,000 in establishing the house on a plane equal to that of any theatre in the country. The jury of the case, which will be tried before Judge Cole in Circuit Court, has already been drawn, and the case is to be called Saturday morning for trial. Violet Hemming, whose few years on the stage have given promise of a brilliant future, will have the part of Sue Wilson in The Unwritten Law, which is the latest production of Liebler and Co., from the pen of Edwin Milton Royle. The play, which will have its premiere at Nixon's Apollo April 15, promises to be one of the best productions of the season, as advance reports consider the play the best that the author has produced. In The Unwritten Law Miss Hemming has a part which gives her emotional capabilities wide scope. OSCAR B. QUINTO.

JERSEY CITY.

Chauncey Olcott Made Another Hit Here—News of the Week.

Chauncey Olcott made an instantaneous hit in Macushla when he and his excellent co. came to the Majestic Theatre 8-13 to very large patronage. Mr. Olcott as Brian has a part that fits him perfectly and he is very much at home in it. He sings a number of catchy songs, and in the usual charming manner. Robert V. Ferguson does good character work as the Scotchman. Charles Wellesly as the villain is good. Katherine Claredon as Patsy renders fine support and is winsome. Jennie Lamont as Mrs. Boyer is great. George Brennan as O'Mara is also good. The remaining roles are in capable hands. Dave Lewis in Don't Lie to Your Wife 15-20. Madame Sherry 22-27.

The Durbar pictures at the Orpheum closed 6. Motion pictures and vaudeville commenced 8 and will finish out the season. Thomas H. Sheeley still remains as manager.

The last week of the burlesque season commenced at the Bon Ton Theatre 8-13, when Billy W. Watson's Beef Trust co. drew large audiences. Billy Watson is a genuine comedian and he is surrounded by a clever, hard-working co., principally among whom are Billy Spencer, Alice Gilbert, Ida Walling, Ruby Marion, Margaret Newall, and Charles Johnson. About next season no one seems to know definitely.

A man in the balcony of Keith's Theatre here 9 cried "Fire!" and there was a panic. Fortunately no damage was done, only to the Easter headgear of the females in the rush to get out.

At present this city is picture crazy. With the Academy of Music and Keith's Theatre doing a big business, the Orpheum commenced the same thing 8, and the Bon Ton will go at it 15.

James J. Gillespie, of this city, who was a vaudeville performer years ago with a partner under another name, returns to the stage 15, when he opens at Hammerstein's Victoria Theatre, New York city, in a new sketch by Fred F. Schrader called A Child of the Street. In the cast are Eugene O'Rourke as the magistrate, James Gillespie as the police officer, and Nellie Kiting as the child of the street. The plot is a clever one, and all three who act it are counting upon the sketch being a winner. Good luck to them. WALTER C. SMITH.

HOBOKEN.

Severn De Deyn In The Commuters—A Sure Cure for the "Blues."

One of the season's best offerings by the Gayety Players was The Commuters April 1-5, in which Severn De Deyn's handling of the role of Sammy was a veritable cure for the "blues." Jessih Arnold had a part particularly well suited to her and made the most of it, as did Bernard McOwen as Larry Brill. Emilie Lossing deserves special mention. Grace Valentine as the servant made deep impression. W. H. Gerald, Sylvia Starr, and Elisabeth Hunt, the new character woman, all appeared to advantage.

Lewis Jones is editor of a new paper published in the interests of the Players.

The Lyric is doing a big business and, if anything, the bills are better than ever.

G. H. SIMPSON.

BURLINGTON.—AUDITORIUM: The Amherst College Dramatic Club made initial bow to a Burlington audience 8, giving a highly creditable performance of Twelfth Night.—ITEMS: Burlington Lodge of Elks, No. 996, have in contemplation the erection of a home near the intersection of two of the most prominent thoroughfares, which, when completed, will be one of the largest in South Jersey.—The Amherst Dramatic Association closed their Easter tour in this city 8, and returned to Amherst, Mass. Their itinerary includes performances to be given at Methuen, Worcester, and Northampton, Mass.; East Orange, N. J., and Greenwich, Conn.—Samuel Briggs, the well-known figure manipulator of this city, is filling an extended vaudeville engagement on one of the big circuits.—The Burlington Burnt Cork—annual minstrel performance—which each year, with their "Bigger, Better, and Brighter" policy, gives coloring to local theatricals, will be seen May 23 and 24.—Laota Powell was heard in recital and seen in impersonations 11.

J. WILL BURR.

PATERSON.—LYCEUM: Brewster's Millions 8-13; well-filled houses; co. headed by Louis Kimball proved capable and pleased; scenic effects fine.—EMPIRE: Musical stock in The Three Twins 8-13; all the members of the co. duplicated the success they enjoyed when the same was produced early in the season. Raymond Crane continues with the co. despite rumors to the contrary.—OPERA HOUSE: Drew well 8-13, with the stock in The Spendthrift; co. gave satisfactory performance. Raymond Wittaker succeeded Edward Lynch as leading man 8, and created a favorable impression.

UNION HILL.—HUDSON: There are several good features in the excellent bill offered 8-14 to very big business. The Six Musical Cuttys, Charles E. Evans and co., Matthews and Al-

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shayne, Earl and Curtis, Stella Hammerstein and co., W. H. Sisto, the Savoy Trio, Gertie Le Clair and her Picks were billed, but failed to connect. The stock season opens May 6.

CAMDEN.—TEMPLE: Crippie Creek 1, 2 pleased good business. Mutt and Jeff 3; won instant favor. Bernhardt and Rejane pictures 4-6; good business.——ITEMS: Pearl Diehl, of the Mutt and Jeff co., is a Camden girl, and a great favorite.—Chester De Vonde and Grace Van Auker will open here in The Bond of Honor.

NEW YORK

BUFFALO.

Janet Beecher and Leo Ditrichstein at the Star —Cyril Scott in Double Bill

The Concert had its first hearing here at the Star, duplicating its triumphs in other cities. Leo Ditrichstein, as Gabor Arany, was perfect. Janet Beecher's feminine diplomacy as Mrs. Arany was charming. The performance was one of the most pleasing of the season, and the large audience was thoroughly satisfied.

Another winner has been picked by William A. Brady. The Right People was a triumph for Cyril Scott. The play, a three-act satirical comedy, is quick, clever, and funny, while a co. of exceptional ability made it a performance filled with laughter and pleasure, and the capacity house that turned out thoroughly enjoyed it. The Gods of the Mountain, one-act play in three scenes, follows The Right People, an Oriental piece very spectacular and elaborate. The work of the principals was superb and most evenly balanced. Cyril Scott took the leading role in both, and it is unusual to find a star who is so perfectly supported, and his work modified by other stars in the cast. The roles of Lucile Watson, Dallas Anderson, Ruth Shepley, and William McVey in The Right People were all character hits.

Eva Tanguay is at Shea's this week, and the audiences went wild over her. Miss Tanguay's repertoire is better than the last time she was heard here. Williard Simms co. in Flinder's Furnished Flat won applause. Jean Bedini and Arthur Roy, assisted by Eddie Cantor, were good. Harry Armstrong and Billie Clark in Finding a Partner are clever. Leipizy, the card palmist; the Dennis Brothers, acrobats; Guy J. Sampell and Edith Baily, and Howard's Ponies were the others on the bill. Large numbers of disappointed patrons had to be turned away at the initial performances.

The Girls from Reno made a hit at the Lafayette Theatre. Good music and catchy songs abound, sung by a good chorus of pretty girls. A number of excellent specialties assist in making the bill one of the best. Mike D. Collins and Nat Brown are the leading comedians.

Ed Lee Wrothe and the Ginger Girls are at the Garden. Mr. Wrothe is one of the most popular burlesque comedians that visits Buffalo. As Hizgins, the Janitor, he has made many friends. J. W. B.

ALBANY. — HARMANUS BLEECKER HALL: The Lytell-Vaughan Stock co. 8-13: third week of their engagement: presented fine performances of the laugh-provoking comedy, Seven Days, which drew audiences testing the capacity of the house. The co. was well balanced and a notably good performance given. The leading roles being admirably interpreted by Bert Lytell, Frank Base, Louise Brownell, and Fay Baker. Next week, The Dawn of a To-morrow.——EMPIRE: Robie's Knickerbockers 8-10 drew packed houses, and offered a highly satisfactory bill with Rosey Imhoff, Hugh Conn, Harry Saubier, Susanne Corinne, and Carl Schroder in prominence. Max Spelzel's new offering, The Winning Widow, 11-13.——GAIETY: The Manhattan Gaiety Girls provided good burlesque 8-13, entertaining crowded houses. Commencing next week with Dinkin's Yankee Doodle Girls, the Western Wheel Burlesque cos. will play this house for the balance of the season. ——ITEMS: Manager James H. Rhodes announces the booking of The Littlest Rebel at the Empire Theatre May 16-18, after the closing of the regular burlesque season. Other high-class attractions will also appear at this theatre later.—Brockey Stanton, advertising agent at the Gaiety, has accepted a position with the Barnum and Bailey Circus Publicity Department.

GEORGE W. HERRICK.

SYRACUSE.—WIETING: The Boys of Co. B 8-13 drew usual big business. Ralph Kellard, Jean Murdoch, Hugh Ketcher, Helen Hammond, Corbett Morris, and Frances Murdoch were most prominent.——EMPIRE: The Glass House to light business 4, 5.——BASTABLE: The Girl in the Taxi attracted well 8-10.——ITEMS: Announcement was made 8 by Manager Stephen Bastable that the Bastable would change policy in August and inaugurate a season of burlesque: Eastern Burlesque Wheel attractions. This is a welcome announcement to many theatregoers, as the town has been burlesque hungry for several seasons.—Thomas Gaughn, doortender for several seasons at the Wieting, left 8 to join the Holyoke, Mass., baseball team.—Mr. and Mrs. Bert Dunning, known professionally as the Stoddards, who came to Syracuse to bid farewell to their parents and friends before sailing for London, England, left 8 to sail 11.—Business-Manager Frank Martin, of the Wieting, and M. E. Hoffman, manager of the Ralph Kellard Stock co., made their first stage appearance among the sinners of the awkward squad in The Boys of Co. B 9 on a wager.——The Empire will open a stock season May 6, the co. to be under the management of John Pollock.

E. A. BRIDGMAN.

SCHENECTADY.—VAN CURLER: Excuse Me 6 closed regular season: large audience; enjoyed the farce immensely. John J. Kennedy was seen in the role of the porter, while the other leading roles were in competent hands. The principal parts were taken care of by James Lackaye, William Struny, Harry Lane, Geraldine O'Brien, Francis Williams, and Ethel Weir. The Malley-Dennison co. opened season of stock 8-13; offering Alias Jimmy Valentine to crowded houses. Ethel Gray Terry was seen in the role of Rose Lane, while Ainsworth Arnold was seen in the title-role.——MOHAWK: The Trocaderos 4-6, with Frank Finney at the head attracted large audiences. The Winning Widow 8-10 played to capacity houses. Joe Fields, George Scanlon, and Florence Mills, the principals, are great favorites here.——ITEM: Proctor's opened most auspiciously 8. Hundreds were turned away. The theatre is the largest and most handsome in the city, and if the opening bill and attendance is to be taken as a criterion the house is sure to be a success. NAT SAHR.

ELMIRA.—LYCEUM: Ziegfeld's Follies pleased a capacity house March 28.——COLONIAL: Stanford and Western Players in At Cozy Corners 1-6; excellent business; pleasing performance. Emily Smiley was splendid as Avis Merrill. George MacQuarrie scored as the Rev. Mr. Hollister. O. Norman Hammond made a clever Mark Granby. Harry Wiligus was humorous as Bob Bartlett, and Margaret Field, Henry Crosby, and Henrietta Turner rounded out a cast of exceptional merit.——FEDERATION: Amherst Glee, Banjo, and Mandolin Clubs 1; capacity; delighted.——ITEMS: The annual banquet of the Elmira Press Club, the big event in local clubdom, occurred 30 at the Hotel Rathbun. Many notable theatrical people were in attendance.—The opera season at Rorick's Theatre opens in May. J. MAXWELL BEERS.

ROCHESTER.—LYCEUM: I. O. O. F. Minstrels 1, 2 drew well. When It Comes Home, a new play, by Augustus Thomas, received its premier performance 4; before a large and interested audience. The social problem is the theme. The cast: Gail Kane, Eileen Errell, Ffolliott Paget, Violet Howard, Clara B. Smith, William Courtleigh, Joseph Tuohy, John Findlay, Reginald Mason, George Clarke, Earle Browne. The Grain of Dust 8, 9. The Old Homestead 10-13.——BAKER: The Girl in the Taxi repeated its former success 1-6. The Penalty 8-10. In Old Kentucky 11-13.——CORINTHIAN: The Winning Widow offered an entertaining burlesque 1-6.——COOK'S: The Girls from Reno entertained large houses 1-6. A feature of the show was an excellent olio. The Follies of the Day 8-13. E. G. ZIMMER.

BINGHAMTON. — STONE: Rebecca of Sunnybrook Farm 8-10, with Edith Taliaferro; two S. R. O. houses. Mabel Taliaferro, who just ended her tour in Polly of the Circus in St. Louis, while en route to New York to open in vaudeville, stopped off in Binghamton to be the guest of her sister, Edith.

ONEONTA. — THEATRE: The Rosary 11 pleased. Frances Starr in The Case of Becky 13: Miss Starr's first appearance here; her birthplace; big advance sale made matinee necessary.

NEWBURGH.—ACADEMY: Chicago Stock co. in A New Minister, Strongheart, The Genius and the Maid, In Missouri, Fatal Princess, and The Governor and the Boss 8-13; good co.

SALAMANCA.—ANDREWS: Whiteside Strauss co. in Parish Priest, Home Ties, Switchman's Daughter, Circus Chap, and Thelma 8-13; fine co.; good business.

AUBURN.—JEFFERSON: Jefferson Stock co. 8-13; excellent business. Play: Man on the Box. Same co. 15-20.——AUDITORIUM: Alice Nielson 8; good house.

GENEVA.—SMITH: Earle Stock co. in The Minister's Son, For Her Sake, Ishmael, On the Frontier, Her Own Defense, and Ten Nights in a Barroom 8-13; fair business.

LYONS.—MEMORIAL: Lyman Howe's pictures 11 (benefit Boy Scouts); fine programme; good business.

DANSVILLE. — HECKMAN: Adelaide French in Madame X March 28; fine co.; fair business. The Rosary 10 pleased.

HERKIMER.—GRAND: Majestic Stock co. in The Rosary 12 pleased.

CORNING.—OPERA HOUSE: Madame Sherry March 26 pleased good business.

COHOES. — PROCTOR'S: Get-Rich-Quick Wallingford 10 pleased capacity.

FORT PLAIN. — THEATRE: The Rosary 10; satisfactory attraction; poor business.

NORTH CAROLINA

ASHEVILLE.—AUDITORIUM: Polly of the Circus March 29; good co.; fair business.

NORTH DAKOTA

JAMESTOWN.—OPERA HOUSE: Juvenile Bostonians 3, 4 pleased fair houses. U. T. C. 9 drew fair business. Miss Nobody from Starland 15 pleased.

OHIO

ZANESVILLE.—SCHULTZ: John Hyams and Leila McIntyre in The Girl of My Dreams 10 delighted fine house; return engagement 22. Francis Wilson in The Bachelor's Baby 11.——ORPHEUM: Eagles' Minstrels 8-10. Three Melvin Brothers and five other vaudeville acts 11-13; good business.——ITEMS: The reopening of the Schultz 10 was a most auspicious event and Manager Canning could not have selected a better opening bill than The Girl of My Dreams. The audience waxed so enthusiastic that announcement of a return engagement was made at the close of the performance.—Everything indicates that the old Schultz will be more popular than ever before. LAURA B. POE.

LIMA.—FAUROT: Francis Wilson in The Bachelor's Baby 4 pleased fair audience; co. good. The Light Eternal 6; well received; paying business; Louise Dunbar a favorite here; exceptionally good. Anna Bussert, late star with The Rose of Panama, delighted capacity in song recital 9; Miss Bussert ranks well up with the leading sopranos of the country.——LYRIC: Lyric Stock co. in As Ye Sow So Shall Ye Reap and Thelma 1-6; drew well and pleased. This co., as reorganized under the direction of Harry La Tier, is greatly improved and is bound to show results. Members of the co. are Louis Hollinger, J. P. Houston, Earl Elverson, A. W. Lewis, Grace M. Griner, Bertha Heilings, Willard E. Simmons.

NORWALK.—GILGER: Howe's pictures 8 pleased; S. R. O. business.——ITEM: Commencing 11, the Gilger will devote the last three nights of each week to motion pictures and vaudeville, and on Sunday nights pictures only. The regular house orchestra will be a feature.

YOUNGSTOWN.—GRAND: Chocolate Soldier 1; good business. Howe's pictures 2, 3 pleased good houses. Wright Huntington and Miss Campbell will head new stock co.——PRINCESS: Military Girls 1-3; good business.

TIFFIN.—GRAND: Chocolate Soldier March 26 pleased banner house of season. Knickerbocker Stock co. 1-6; opened in Wedded and Parted; pleased good business.

AKRON. — GRAND: Excuse Me March 29 pleased good business. Chocolate Soldier 30 pleased capacity. School Days 1-3 pleased satisfactory business.

SPRINGFIELD. — FAIRBANKS: Francis Wilson 5 pleased fair house. Chocolate Soldier 9 drew fair business and pleased.

PIQUA.—MAY'S: The Gamblers March 27 pleased good business. The Deans 1-6; good business.

PORTSMOUTH.—GRAND: Girl of My Dreams 5; co. excellent; business good.

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OKLAHOMA

OKLAHOMA CITY.—OVERHOLSER: Zoe Barrett in The Red Rose 1, 2 (return) drew fair houses. Della Clarke in Introduce Me 3, 4; well received; fair houses. Pringle's Minstrels 6; good houses.——METROPOLITAN: North Brothers' Stock co. presented A Corner in Coffee; usual big business.——ITEM: Margarite Skirvin, who is playing with Henry W. Savage's Excuse Me co., visited in Oklahoma City, which is her home, last week, and was royally entertained by her many friends while here. She returned to her co. at Louisville, Ky., where they opened 6.

LAWTON. — RAMSAY: German-Ford Stock co. March 24-30; fair co.; poor business. Plays: Lena Rivers, St. Elmo, Two Orphans, and Gallant Slave.

SAYRE. — AUDITORIUM: Della Clark in Introduce Me 3; best offering of season; fair house.

MUSKOGEE.—HINTON: North Brothers' Stock co. in Belle of Richmond 1-7; good business; excellent co.

OREGON

PORTLAND.—HEILIG: Lulu Glaser in Miss Dudelsack March 31-3; fair houses. Madame X 4-6; fine attendance. Rebecca of Sunnybrook Farm 8-13.——BAKER: Fourth Estate 31-6; by newly-organized stock co., which includes Willard Mack, Maude Leone, Frank Burke, Billie Wells, Walter Gilbert, Ronald Bradberry, Earl Dwire, and Nell McKinnon; business very good. Mrs. Wiggs of the Cabbage Patch 7-13.——ORPHEUM: Blanche Walsh 8-13; well received.

JOHN F. LOGAN.

PENNSYLVANIA

READING. — ACADEMY: Two large audiences witnessed the production of Over Night by a co. of excellence March 30. Those in the cast were: Florence Coventry, Mabel Risley, Joseph Dillon, Francis J. Gillen, Barney Johnson, Lula Konarl, Margaret Williams, Forrest A. Young, Etta Bryan, Ernest Anderson. The Tiger Lilies 4; good business.——ITEMS: The Four Readings, a quartette of local acrobats under the management of James Bard, formerly of the famous Bard Brothers, lost their entire paraphernalia in the fire which destroyed Young's Pier at Atlantic City last week. Mr. Bard returned to this city, where he hastily procured another equipment, and the act opened in New York city as booked. The Four Readings returned one month ago from Europe, where they filled a number of successful engagements.—The Hippodrome featured Onaip, with his piano mystery, at the head of a very strong bill 1-6; good business.

SCRANTON. — LYCEUM: Ziegfeld's Follies March 30, with matinee; excellent co.; very good business. William Kelly, Leon Errol, Fanny Brice, and Stella Chatelaine scored well-merited hits. Charles A. Mason and his Saxophone band and the Rose Sisters merit special mention. Bert Williams as Nobody pleased.——POLI: Victor and his Musical Melange headed the bill 1-6, and was one of the best musical acts of the season. Delmore and Onelia, Lester and Kellet, Le Roy Harvey and co. in Raised In, Maud Tiffany, the Three White Kuhns and Bertish to excellent houses.——NEW ACADEMY: The Passion Play the entire week to excellent business. ——COLUMBIA: The Broadway Gaiety Girls in In Search of a Widow and Two Lucky Tramps 1-6; co. and business very good. George W. Milton and Dick Brown were featured and made good. Mlle. Barnlettl and her Parisian dancing girls merit special mention.

HAZLETON. — GRAND: Dorner Players presenting As Men Sow 1-4; attendance good; production and co. excellent. Madame Sherry 6 scored decided hit with fair and appreciative

(Continued on page 33.)

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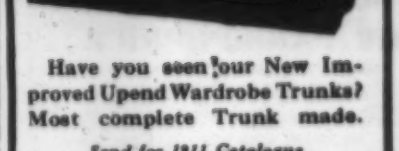

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TUESDAY, MAY 14, 1912, AT 2 P. M.

Extract from By-Laws.

Sec. 18 of the By-Laws:
"Any person entitled to membership, on payment of fifty dollars may be admitted, by the Executive Committee, as a life member; who shall forever thereafter be free from the payment of annual dues. No person shall have the right to vote at an election who has not been a member, in good standing, for 30 days before the election takes place; the phrase, *good standing*, refers to the annual members whose dues are two dollars each year."
Sec. 26 of the By-Laws:
"At least 14 days before the annual election, nominations for officers and trustees shall be made as hereinafter provided. They shall be posted in the office of the Secretary of the Association at least five days before election, and no person shall be eligible to election unless his name is so posted. Nominations must be in writing, and may be made by the Board of Trustees or by any group of ten members of the Association in good standing."

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC COMPANIES.

ADAMS, MAUDE (Charles Frohman): St. Joseph, Mo., 17, Kansas City 18-20, Denver, Colo., 22-27.
ALIAS JIMMY VALENTINE (Liebler and Co.): Boston, Mass., 8-20.
ALLEN, VIOLA (Liebler and Co.): McAlester, Okla., 22, Ft. Smith, Ark., 26, Memphis, Tenn., 29.
ANGLIN, MARGARET (Louis Nethersole): Saskatoon, Can., 16, 17, Edmonton 19, 20, Calgary 22, 23, Victoria 25, Vancouver 26, 27.
ARLISS, GEORGE (Liebler and Co.): New York city Sept. 18—indefinite.
BABY MINE (Wm. A. Brady, Ltd.): Toronto, Can., 15-20, Montreal 22-27.
BABY MINE (No. 2: Wm. A. Brady, Ltd.): Port Chester, N. Y., 17.
BARRIERS BURNED AWAY (A. Mayo Bradfield): Red Wing, Minn., 17, Le Sueur 18, Springfield 21, Sleepy Eye 22.
BATES, BLANCHE (David Belasco): Salt Lake City, U., 18-20, Los Angeles, Cal., 22-27.
BEN-HUR (Klaw and Erlanger): London, Eng., April 15—indefinite.
BEVERLY OF GRAUSTARK (A. G. Delamater): Shelbyville, Ind., 17, Richmond 18, Connellsville 19, Middletown, O., 20, Hamilton 22, Zanesville 23, Steubenville 24, New Castle, Pa., 25, Franklin 26, Oil City 27.
BILLY: Akron, O., 19, 20.
BIRD OF PARADISE (Oliver Morosco): New York city Jan. 8-April 20.
BLUE BIRD (Liebler and Co.): Cincinnati, O., 15-20, Indianapolis, Ind., 22-27.
BOUGHT AND PAID FOR (Wm. A. Brady): New York city Sept. 26—indefinite.
BUNTY PULLS THE STRINGS (Cecil DeMille): New York city Oct. 10—indefinite.
BURKE, BILLIE (Charles Frohman): Boston, Mass., 8-20, Newport, R. I., 22, New Bedford, Mass., 23, Fall River 24, Salem 25, Portland, Me., 26, 27.
BUTTERFLY ON THE WHEEL (Lewis Waller): New York city Jan. 9—indefinite.
CARTER, MRS. LESLIE (John Cort): Winnipeg, Can., 15-17, Grand Forks, N. Dak., 18, Crookston, Minn., 19, Fargo, N. Dak., 20, Minneapolis, Minn., 22-28.
CLARKE, DELLA (John F. Sullivan): Great Bend, Kan., 17, Dodge City 18, Rocky Ford, Colo., 19, Colorado Springs 20, Denver 21-27, Boulder 29, Greeley 30.
CLARKE, HARRY CORSON, AND MARGARET DALE OWEN: Sydney, Australia, April 13—indefinite.
COMMON LAW (A. H. Woods): Butte, Mont., 20.
CONCERT, THE (David Belasco): Detroit, Mich., 15-17, Springfield, O., 18, Columbus 19, 20, Louisville, Ky., 22-24, Dayton, O., 25, Toledo 26, 27.
COUNTISS, CATHRINE (Stair and Havlin): Cincinnati, O., 14-20, Louisville, Ky., 21-27.
COUNTRY BOY (Co. A: Henry B. Harris): Portsmouth, N. H., 17, Concord 18, Lawrence, Mass., 19, Lowell 20.
CRANE, WILLIAM H. (Joseph Brooks): Chicago, Ill., 8-27.
CROSMAN, HENRIETTA (Maurice Campbell): Independence, Kan., 17, Omaha, Neb., 18-20, Sioux Falls, S. Dak., 22, Sioux City, Ia., 23, 24, Lincoln, Neb., 25, Colorado Springs, Col., 27.
DEEP PURPLE (Liebler and Co.): Omaha, Neb., 14-17, Des Moines, Ia., 20, Aurora, Ill., 25.
DIVORCE, THE (Rowland and Clifford): Chicago, Ill., April 20—indefinite.
DREW, JOHN (Charles Frohman): Chicago, Ill., 8-27.
ELLIOTT, GERTRUDE (Charles Frohman): Baltimore, Md., 15-20, Brooklyn, N. Y., 22-27.
EMERSON, MARY (Harry A. March): Louisville, Ky., 15-20.
EVERYWOMAN (Eastern; Henry W. Savage): Baltimore, Md., 15-20, Newark, N. J., 22-27.
EVERYWOMAN (Western; Henry W. Savage): Pittsburgh, Pa., 15-20, Rochester, N. Y., 22-27.
EXCUSE ME (Eastern; Henry W. Savage): Warren, Pa., 17, Salamanca, N. Y., 18, Bradford, Pa., 19, Hornell, N. Y., 20, St. Catharines, Can., 22, St. Thomas 23, Stratford 24, Guelph 25, Woodstock 26, Brantford 27, Galt 29, Peterboro 30.
EXCUSE ME (Southern; Henry W. Savage): Dover, N. H., 17, Nashua 18, Portland, Me., 19, 20, Lewiston 22, Bangor 23, Waterville 24, Augusta 25, Lawrence, Mass., 26, Lowell 27, Salem 29, Brockton 30.
EXCUSE ME (Western; Henry W. Savage): Spokane, Wash., 17, 18, Wallace, Ida., 19, Butte, Mont., 21, Great Falls 22, Helena 23, Roseman 24, Billings 25, Miles City 26.
FATHER, THE (Messrs. Oland and Burt): New York city 9-20.
FAVERSHAM, WILLIAM (L. R. Gallagher): Portland, Ore., 18-20, Aberdeen, Wash., 22, Tacoma 23, 24, Seattle 25-27.
FORBES-ROBERTSON, J. (Percy Burton): Asheville, N. C., 17, Charlotte 18, Norfolk, Va., 19, Richmond 20, New York city, 22-May.
FRECKLES: Syracuse, N. Y., 15-17.
GAMBLERS (Anthora Producing Co.): Traverse City, Mich., 17, Cadillac 18, Big Rapids 19, Saginaw 20, Bay City 21, Flint 22, Port Huron 23.
GARDEN OF ALLAH (Liebler and Co.): New York city Oct. 21—indefinite.
GET-RICH-QUICK WALLINGFORD (Central; Cohan and Harris): Watertown, N. Y., 17, Oswego 18, Geneva 19, Auburn 20, Ithaca 22, Elmira 23, Binghamton 24, Wilkes-Barre, Pa., 25, Scranton 26, 27.
GET-RICH-QUICK WALLINGFORD (Eastern; Cohan and Harris): New York city 15-27.
GET-RICH-QUICK WALLINGFORD (Western; Cohan and Harris): Minneapolis, Minn., 14-20, Eau Claire, Wis., 21, Madison 22, South Bend, Ind., 23, Kalamazoo, Mich., 24, Lansing 25, Battle Creek 26, London, Can., 27.
GIRL FROM RECTOR'S (Western; Max Plohn's): Amsterdam, N. Y., 17, Syracuse 18-20, Rochester 22-27.
GIRL IN THE TAXI (A. H. Woods): Montreal, Can., 15-20.
GIRL IN THE TAXI (A. H. Woods): Washington, D. C., 15-20.
GIRL OF THE UNDERWORLD (O. E. Wee): Easthampton, Mass., 17, Essex, Conn., 18, Fall River, Mass., 19, 20, Franklin 22, Middleboro 23, Rockville, Conn., 25, So. Manchester, 26, New Britain, 27.
GLASS HOUSE (Martin Beck): Chicago, Ill., April 14—indefinite.
GOOSE GIRL (Baker and Castle): St. Louis, Mo., 14-20.
GRAUSTARK (Baker and Castle): Denver, Colo., 15-20.
GREYHOUND, THE (Wagenhals and Kemper): New York city Feb. 29—indefinite.
HAWTREY, CHARLES (Messrs. Shubert): New York city April 15-May 11.
HILLIARD, ROBERT (Klaw and Erlanger): Philadelphia, Pa., 15-27.
HODGE, WILLIAM T. (Liebler and Co.): Los Angeles, Cal., 14-20, San Diego 22, 23, Pasadena 24, Bakersfield 25, Fresno 26, Stockton 27, Sacramento 29, 30.
ILLINGTON, MARGARET (Edw. J. Bowes): Goshen, Ind., 17, South Bend 18, Ft. Wayne 19, Logansport 20, Terre Haute 21, Danville, Ill., 22, Champaign 23, Peoria 24, Bloomington 25, Jacksonville 26, Springfield 27.
IN OLD KENTUCKY (A. W. Dingwall): Toronto, Can., 15-20.
IRWIN, MAY (Messrs. Kinfeldt and Anhalt): Ashtabula, O., 17, Beaver Falls, Pa., 18, Franklin 19.
JUST LIKE JOHN (William A. Brady): Buffalo, N. Y., 15-20.
KISMET (Harrison Grey Fiske): New York city Dec. 25—indefinite.
LAW AND THE LAWLESS (L. S. Sire): Buffalo, N. Y., 15-17.
LIGHT ETERNAL (Milton Rice): Flint, Mich., 17, 18, Ann Arbor 19, 20, Adrian 22, 23, Tecumseh 24.
LITTLE WOMEN (Wm. A. Brady): Indianapolis, Ind., 16-20, Columbus, O., 22-27.
MACE, ANDREW: Baltimore, Md., 15-20, Boston, Mass., 22-27.
McINTYRE, FRANK (Henry B. Harris): Washington, D. C., 15-20, Newark, N. J., 22-27.
MADAME X (Henry W. Savage): Seattle, Wash., 14-20, No. Yakima 21, Spokane 22, 23, Missoula, Mont., 24, Butte 25, Glens Falls 26, Helena 27, Billings 29, Miles City 30.
MALLORY, CLIFTON (D. H. Cooke): Hamilton, Can., 17, St. Catharines 18.
MAN ON THE BOX (Monte Thompson): Tillsonburg, Can., 17, Brantford 18, Collingwood 19, Barrie 20, Midland 22, Lindsay 24, Port Hope 25, Cobourg 26, Kingston 27, Napanee 29.
MANN, LOUIS (Werba and Luescher): New York city Jan. 23—indefinite.
MANTELL, ROBERT (Wm. A. Brady): Chicago, Ill., 6-20, Detroit, Mich., 22-27.
MARRIAGE-NOT (Cecil de Mille): Syracuse, N. Y., 22-24, Rochester 25-27.
MASON, JOHN (Messrs. Shubert): New York city 15-20.
MELVILLE, ROSE (J. R. Sterling): Indianapolis, Ind., 15-17, Columbus, O., 18-20, Cincinnati 21-27.
MILLER, HENRY: New York city March 11—indefinite.
MILLION, THE (Henry W. Savage): York, Pa., 17, Williamsport 18, Wilkes-Barre 19, Scranton 20, Toronto, Can., 22-27.
MISSOURI GIRL (Eastern; M. H. Norton): Bay City, Mich., 21, Port Huron 27, 28, Mt. Clemens 29.
MISSOURI GIRL (Western; Norton and Rith): Holly, Colo., 17, Garden City, Kan., 20, Cimarron 22, Kingsley 23, St. John 25, Stafford 26, Larned 27, Ellinwood 29.
OFFICER 666 (Cohan and Harris): New York city Jan. 29—indefinite.
NAZIMOVA, MME. (Charles Frohman): Philadelphia, Pa., 8-20.
OFFICER 666 (Cohan and Harris): Chicago, Ill., March 3—indefinite.
OLCOTT, CHAUNCEY (Augustus Pitou): Brooklyn, N. Y., 15-20.
OLD HOMESTEAD (Frank Thompson): Syracuse, N. Y., 15-20, Baltimore, Md., 22-27.
OLD HOMESTEAD (Frank Thompson): Chicago, Ill., 7-20.
OLIVER TWIST (Liebler and Co.): New York city Feb. 26—indefinite.
ORLENEFF, PAUL: New York city 15-20.
OUR VILLAGE POSTMASTER (Perry's): Ireton, Ia., 17, Laurens 18, Rembrandt 19, Pomeroy 20.
OUR VILLAGE POSTMASTER (E. H. Perry): Merriman, Neb., 17, Valentine 18, Ainsworth 19, Long Pine 20.
PAID IN FULL (Wagenhals and Kemper): Kansas City, Mo., 14-20, St. Louis 21-27.
PENALTY, THE (Klimt and Gazzolo): Philadelphia, Pa., 15-20.
POMANDER WALK (Liebler and Co.): Detroit, Mich., 15-20.
POYNTER, BEULAH (H. J. Jackson): Chicago, Ill., 7-27.
RAMBEAU, MARJORIE: Selma, Cal., 17, Porterville 18, Visalia 19, Coalinga 20, 21, Hanford 22, Tulare 23, Taft 24, Mariposa 25, Bakersfield 26.
READY MONEY (H. H. Frazee): Chicago, Ill., April 1—indefinite.
REBECCA OF SUNNYBROOK FARM (Joseph Brooks): Toronto, Can., 15-20.
REBECCA OF SUNNYBROOK FARM (Joseph Brooks): Seattle, Wash., 14-20.
RIGHT TO BE HAPPY (Henry B. Harris): New York city March 26—indefinite.
ROBSON, MAY (L. S. Sire): Medford, Ore., 17, Eugene 18, Albany 19, Salem 20, Portland 22-27.
ROMANCE OF THE UNDERWORLD (Myron B. Rice): Chicago, Ill., April 8—indefinite.
ROSARY (Rowland and Clifford): Willimantic, Conn., 26.
ROSARY (Rowland and Clifford): Geneva, N. Y., 17, Penn Yan 18, Corning 19, Wellsboro, Pa., 20, Owego, N. Y., 22, Hornell 23, Salamanca 24, Warsaw 25, Perry 26, Bradford, Pa., 27.
ROSARY (Gaskell and MacVitty): Colon, Mich., 17, Three Rivers 18, Allegan 19, Otsego 20.
ROSS, THOMAS W. (Cohan and Harris): Chicago, Ill., March 17—indefinite.
SCOTT, CYRIL (Wm. A. Brady): Chicago, Ill., April 15-May 4.
SERVANT IN THE HOUSE (Gaskell and MacVitty): Valparaiso, Ind., 17, Nappanee 18.
SHEPHERD OF THE HILLS (Gaskell and MacVitty): Lebanon, Ind., 17, Indianapolis 18-20, Chicago, Ill., 21-May 18.
SOTHERN, E. H., AND JULIA MARLOWE (Messrs. Shubert): Janesville, Wis., 17, Milwaukee, 18-20, Cincinnati, O., 22-27.
STAHL, ROSE (Henry B. Harris): Philadelphia, Pa., March 11—indefinite.
STAMPEDE, THE (A. G. Delamater): Adrian, Mich., 17.
STARR, FRANCES (David Belasco): Hartford, Conn., 17, 18, Worcester, Mass., 19, 20, Boston 22-May 18.

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SUMURUN (Winthrop Ames): Boston, Mass., 8-20.
TALKER, THE (Henry B. Harris): New York city Jan. 8—indefinite.
TEST, THE (Stair and Nicolai): Chicago, Ill., March 31-April 20.
THIRD DEGREE (Southern; United Play Co.): Memphis, Tenn., 14-20.
TOWN MARSHAL (O. E. Wee): Grand Ledge, Mich., 17, Ithaca 18, Fenton 19, Pontiac 20, Port Huron 21, Lapeer 22, Petrolia, Can., 23, Medina, N. Y., 25, Albion 26, Clyde 27.
TRAIL OF THE LONESOME PINE (Klaw and Erlanger): Cincinnati, O., 15-20.
UNCLE TOM'S CABIN (Eastern; Wm. Kibbie): Chicago, Ill., 14-20.
UNCLE TOM'S CABIN (Leon Washburn): Anaconda, Mont., 17, Butte 18, Great Falls 19, Helena 20, Missoula 22, Wallace, Ida., 23, Spokane, Wash., 24, Walla Walla 25, Yakima 26, Cle Elum 27, Olympia 29, Aberdeen 30.
VIRGINIAN, THE (J. H. Palser): Atlanta, Ga., 15-20, Norfolk, Va., 22-27.
WALLER, LEWIS: New York city March 11—indefinite.
WARE, HELEN (Henry B. Harris): Cleveland, O., 15-20, Cincinnati, 22-27.
WARFIELD, DAVID (David Belasco): New York city Oct. 1-May 4.
WHEN IT COMES HOME (Charles Frohman): Chicago, Ill., 8-20.
WHITE SQUAW (J. F. Sullivan): Wausau, Wis., 17, Antigo 18, Merrill 19, Eau Claire 20, Superior 21, Hibbing, Minn., 22, Duluth 23, Brainard 24, Fargo, N. Dak., 25, Crookston, Minn., 26, Grand Forks, N. Dak., 27.
WHITESIDE, WALKER: New York city March 11—indefinite.
WILSON, AL. (Sidney R. Ellis): Racine, Wis., 18, Huntington, Ind., 20.
WITHIN THE LAW (Wm. A. Brady): Chicago, Ill., April 6—indefinite.
WOMAN, THE (David Belasco): New York city Sept. 19-April 20.
WOMAN, THE (David Belasco): St. Louis, Mo., 14-20, Bloomington, Ill., 24.

STOCK COMPANIES.

ACADEMY OF MUSIC (William Fox): New York city Aug. 29—indefinite.
ALBEE (Edw. F. Albee): Providence, R. I., April 15—indefinite.
ALCAZAR (Belasco and Mayer): San Francisco, Cal.—indefinite.
BAILEY, OLIVER D: Seattle, Wash., March 24—indefinite.
BELASCO AND STONE (Belasco and Stone): Los Angeles, Cal.—indefinite.
BERGEN, THURLOW: St. Paul and Minneapolis, Minn.—indefinite.
BIJOU (Geo. A. Haley): Woonsocket, R. I.—indefinite.
BISHOP, CHESTER (M. Hartman): Grand Rapids, Mich., Sept. 3—indefinite.
BISHOP'S PLAYERS (H. W. Bishop): Oakland, Cal.—indefinite.
BLANEY-SPOONER: Philadelphia, Pa., Sept. 18—indefinite.
BONSTELLE, JESSIE: Buffalo, N. Y., April 15—indefinite.
BRADFORD: Bradford, Pa., April 22—indefinite.
BURBANK (Oliver Morosco): Los Angeles, Cal.—indefinite.
BUTTERFIELD PLAYERS (Everett Butterfield): Washington, D. C., April 15—indefinite.
CAMBRIA (H. W. Scherer): Johnstown, Pa., Feb. 12—indefinite.
CHAPPELL PLAYERS (Harry Chappell): Aurora, Ill., April 8-June 15.
COLLEGE: Chicago, Ill., Sept. 4—indefinite.
COLONIAL: Lansing, Mich.—indefinite.
COLONIAL: Ottawa, Can., Feb. 12—indefinite.
COLUMBIA PLAYERS (Metzerott and Berger): Washington, D. C., March 18—indefinite.
CRAIG (John Craig): Boston, Mass., Sept. 1—indefinite.
CRESCENT (Percy Williams): Brooklyn, N. Y., Sept. 2—indefinite.
DAVIDSON (Percival Armer): Milwaukee, Wis., March 31—indefinite.
DAVIS (Harry Davis): Pittsburgh, Pa., Aug. 28—indefinite.
DE VONDE: Camden, N. J., April 8—indefinite.
DOMINION: Ottawa, Can., April 15—indefinite.
DORNER PLAYERS: Hazleton, Pa., Jan. 22—indefinite.
EMPIRE (Spitz and Nathanson): Holyoke, Mass., Sept. 4—indefinite.
EMPIRE (Spitz and Nathanson): Providence, R. I., March 4—indefinite.
EVANSTON (Wm. M. Vance, Inc., mgrs.): Evanston, Ill.—indefinite.
GAGNON-POLLOCK (Bert C. Gagnon): New Orleans, La.—indefinite.
GARRICK (Rogers and Ritter): Salt Lake City, U., Sept. 18—indefinite.
GAYETY: Hoboken, N. J., Dec. 25—indefinite.
GERMAN (Hans Loebel): St. Louis, Mo., Oct. 1—indefinite.
GERMAN (Herman Gerold): Philadelphia, Pa., Oct. 3—indefinite.
GILLETTE (J. W. Gillette): Butte, Mont., Nov. 26—indefinite.
GLASER, VAUGHAN: Detroit, Mich., April 14—indefinite.
GOTHAM (Percy Williams): Brooklyn, N. Y., Sept. 2—indefinite.
HACKETT, NORMAN (Jessie Bonstelle): Rochester, N. Y., 15-20.
HARTMAN (Vaughan Glaser): Columbus, O., April 22—indefinite.
HARVARD (Charles L. Gill): Cambridge, Mass., Dec. 23—indefinite.
HAYWARD, GRACE (Geo. M. Gatts): Chicago, Ill., Sept. 4—indefinite.
HOLDEN (Chas. A. Holden): Indianapolis, Ind., April 22—indefinite.
HORNE: Jamestown, N. Y.—indefinite.
HUNTINGTON, WRIGHT (J. Fred Miller): Youngstown, O., April 8—indefinite.
JUNEAU: Milwaukee, Wis.—indefinite.
KEITH (James E. Moore): Portland, Me., April 9—indefinite.
KEITH (E. F. Albee): Providence, R. I., April 15—indefinite.
KELLARD, RALPH: Syracuse, N. Y., Feb. 26—indefinite.
LAWRENCE-SANDUSKY (Del S. Lawrence): Vancouver, B. C.—indefinite.
LEWIS-OLIVER (Jack Lewis): Hamilton, O., Dec. 24—indefinite.
LEWIS-OLIVER (Jack Lewis): Middletown, O., April 1—indefinite.
LEWIS-OLIVER: Moline, Ill.—indefinite.
LEWIS-OLIVER: Winona, Minn., April 8— indefinite.
LITTLE THEATRE (Winthrop Ames): New York city March 12—indefinite.
LONERGAN, LESTER: New Bedford, Mass., Aug. 4—indefinite.
LYCEUM (Louis Phillips): Brooklyn, N. Y.—indefinite.
LYNN (Jack Lynn): Webster, Mass.—indefinite.
LYRIC (Frank Carpenter): Bridgeport, Conn., Jan. 1—indefinite.
LYRIC (M. Berger): Lima, O.—indefinite.
LYTELL-VAUGHAN: Albany, N. Y., March 25—indefinite.
MACK, WILLARD-MAUDE LEONE (George Baker): Portland, Ore., March 31-April 27.
MAJESTIC (Lawrence Deming): Topeka, Kan., April 6—indefinite.
MAJESTIC (N. Appel): Utica, N. Y., Feb. 26—indefinite.
MALLEY-DENISON: Schenectady, N. Y., April 8—indefinite.
MARLOWE (Albert Phillips): Chicago, Ill., Feb. 26-May 19.
METROPOLITAN PLAYERS: Baltimore, Md., April 27—indefinite.
MORISON, LINDSAY: Lynn, Mass.—indefinite.
NATIONAL: Montreal, P. Q.—indefinite.
NEW YORK (Col. Horne): Erie, Pa., April 8—indefinite.
NORTH BROTHERS: Oklahoma City, Okla.—indefinite.
NORTH BROTHERS: Muskogee, Okla., March 4—indefinite.
OPERA HOUSE (Alex. Ried): Paterson, N. J.—indefinite.
ORPHEUM PLAYERS (Grant Laferty): Philadelphia, Pa.—indefinite.
ORPHEUM PLAYERS (Bartley Cushing): San Antonio, Tex., Feb. 24—indefinite.
OUR: Lowell, Mass.—indefinite.
PABST GERMAN (Ludwig Kreiss): Milwaukee, Wis., Sept. 24-April 21.
PAIGE, MABEL (R. E. Osemont): Jacksonville, Fla., April 14—indefinite.
PAYTON (Corse Payton): New York city April 15—indefinite.
PAYTON (Corse Payton): Newark, N. J., Oct. 9—indefinite.
PAYTON (Corse Payton): Philadelphia, Pa., April 22—indefinite.
PERMANENT PLAYERS: Winnipeg, Can.—indefinite.
PERUCHI-GYPZENE: Montgomery, Ala., Nov. 9—indefinite.
PETTY-MOLLMAN PLAYERS: Indianapolis, Ind., March 18—indefinite.
POLI PLAYERS (S. Z. Poli): Washington, D. C., April 15—indefinite.
PRINCESS (Elbert and Getchell): Des Moines, Ia., Aug. 27—indefinite.
PRINGLE, DELLA: Edmonton, Can.—indefinite.
PROCTOR (Fred Thomson): Elizabeth, N. J.—indefinite.
PROSPECT (Frank Gerston): New York city—indefinite.
REDMOND, ED. (Redmond and Blum): San Jose, Cal.—indefinite.
RICHMOND: Troy, N. Y., Jan. 29—indefinite.
SERVOSS, MARY (Fred Kimball): Grand Rapids, Mich., April 7—indefinite.
SHIRLEY, JESSIE (Harry W. Smith): Seattle, Wash., April 14—indefinite.
SOUTH END: Boston, Mass., April 8—indefinite.
SPOONER, CECIL (Blaney-Spooner Co.): New York city Aug. 5—indefinite.
SPOONER, EDNA MAY (I. Fineelman): Brooklyn, N. Y., Dec. 18—indefinite.
STAINACH-HARDS (Ira D. Harris): Yonkers, N. Y.—indefinite.
STANFORD-WESTON (Maurice Stanford): Elmira, N. Y., Oct. 2—indefinite.
THOMPSON-WOODS (Monte Thompson): Brockton, Mass., Sept. 4—indefinite.
VANE, MYRTLE: San Diego, Cal., Jan. 15—indefinite.
WINNINGER BROTHERS: Milwaukee, Wis.—indefinite.
WOLFE (J. A. Wolfe): Wichita, Kan., Sept. 11—indefinite.
WOODWARD (O. D. Woodward): Omaha, Neb., Sept. 9—indefinite.
WORLD'S FAIR (Shipman and Kilfoil): Phoenix, Ariz., March 18—indefinite.

TRAVELING STOCK COMPANIES.

CHAUNCEY-KEIFFER (Fred Chauncey): Port Jervis, N. Y., 15-20.
COLONIAL (Cortland Hoskins): Picton, Can., 15-17, Londonderry 18, Orford 19, 20.
CORNELL-PRICE PLAYERS (W. E. Cornell): Decatur, Ind., 15-20, Huntington 22-27.
DE VOSS, FLORA (J. B. Rotnour): Erie, Ill., 15-17, Rochelle 18-20, Sycamore 22-24, De Kalb 25-27.
EARLE (L. A. Earle): Wellsville, N. Y., 15-20.
FRANK PLAYERS (Clarence Auskings): Lead, S. Dak., 8-21, Deadwood 22-27.
GARSIDE (James S. Garside): Maquoketa, Ia., 15-20.
GRAYCE, HELEN (N. Appell): St. John, Can., 8-20.
HARVEY (H. D. Orr): Quincy, Ill., 14-20.
HILLMAN'S IDEAL (Frank Manning): Mems, Neb., 15-17, Analey 18-20.
KEITH: Bangor, Me., 15-20.
KELLY (Sherman Kelly): Rochester, Minn., 14-20.
KEYES SISTERS (C. A. Keyes): Moberly, Mo., 15-20.
LILLEY (Ed. Sterling): Sidney, O., 15-20.
MAHER, PHIL: Freeland, Pa., 15-20.
MARKS, MAY A. (R. W. Marks): Stratford, Can., 15-20.
PERRY'S PEERLESS PLAYERS (G. H. Perry): Spring Hill, Can., 15-20.
PICKERTS, FOUR (Willis Pickert): Durham, N. C., 15-20.
SIGHTS THEATRE (J. W. Sights): Grand Rapids, Minn., 15-17, Cloquet 18-20.
WEEVER (Edwin Weever): Whitehall, N. Y., 15-20.
WHITNEY (Welsh and Walbourn): Ypsilanti, Mich., 8-20.
WIGHT THEATRE (Hilliard Wight): Bryant, S. Dak., 15-20, Oldham 22-24, Hudson 25-27.

OPERA AND MUSICAL COMEDY.

ABORN GRAND OPERA (Messrs. Aborn): Washington, D. C., April 22—indefinite.
ABORN GRAND OPERA (Messrs. Aborn): Brooklyn, N. Y., April 8-June 1.
ABORN GRAND OPERA (Messrs. Aborn): Providence, R. I., April 15-May 25.
ABORN GRAND OPERA (Messrs. Aborn): Chicago, Ill., April 14—indefinite.
ABORN OPERA (Messrs. Aborn): Boston, Mass., April 8-June 1.
ALMA, WHERE DO YOU LIVE? (Jos. M. Weber): Boston, Mass., 15-27.
ARMSTRONG FOLLIES (Howell and Skinner): Los Angeles, Cal., April 8—indefinite.
AROUND THE CLOCK (Gus Hill): Akron, O., 15-17, Wheeling, W. Va., 18-20, Cleveland, O., 22-27.
AROUND THE WORLD (Messrs. Shubert): New York city Sept. 2—indefinite.
BLACK PATTI (R. Voelckel): Baltimore, Md., 15-20.
BOHEMIAN GIRL (Messrs. Aborn): Bloomington, Ill., 22.
BRIAN, DONALD (Charles Frohman): Boston, Mass., March 26—indefinite.

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CARLE, RICHARD (Frazee and Lederer): Berlin, N. H., 17, Brattleboro, Vt., 18, Pittsfield, Mass., 19, New Britain, Conn., 20, Poughkeepsie, N. Y., 22, Newburgh 23, Middletown 24, Scranton, Pa., 25, Carbondale 26, Wilkes-Barre 27.

CASEY JONES (Central; M. H. Norton): Elkhart, Ind., 17, Goshen 18, Lagrange 19, Angola 20, Albion, Mich., 21, Hillsdale 22, Coldwater 23, Quincy 24, Jonesville 25, Homer 26, Jackson 27.

CASEY JONES (Coast; Norton and Andrews): Billings, Mont., 19, Butte 23, Wallace, Ida., 27, Spokane, Wash., 29.

CASEY JONES (Eastern; M. H. Norton): Hendricks, W. Va., 17, Thomas 18, Plaine 19, Piedmont 20, Oakland, Md., 22, Terra Alta, W. Va., 23, Rowlesburg 24, Tunnelton 25, Kingwood 26, Connellsville, Pa., 29, Uniontown 30.

CASEY JONES (Mid-West; Labadie and Sherman): Taylorville, Ill., 17, Hannibal, Mo., 20, Keokuk, Ia., 27.

CASEY JONES (Special; Harry La Mack): Richmond, Ky., 18, Cynthiana 22, Somerset 27.

CASEY JONES (Western; Norton and Springer): Iowa Falls, Ia., 20.

CAT AND THE FIDDLE (Chas. A. Sellon): Ludington, Mich., 17, Manistee 18, Traverse City 19, Cadillac 20.

CHOCOLATE SOLDIER (F. C. Whitney): Cleveland, O., 15-20.

CHOCOLATE SOLDIER (F. C. Whitney): Chicago, Ill., March 24—indefinite.

CLIFFORD, BILLY (Bob Le Roy): Chattanooga, Tenn., 15-17, Knoxville 18-20.

COHAN, GEORGE M. (Cohan and Harris): Springfield, Mass., 17, Waterbury, Conn., 18, Hartford 19, 20, Pittsburgh, Pa., 22-27.

COLUMBIA MUSICAL STOCK (Dillon and King): Oakland, Cal.—indefinite.

DIXIE PLAYERS (Frank Montgomery): Washington, D. C., March 12-April 27.

ELTINGE, JULIAN (A. H. Woods): Philadelphia, Pa., 8-27.

EMPIRE MUSICAL STOCK: Paterson, N. J., Feb. 5—indefinite.

FISCHER'S FOLLIES (Messrs. Fisher and James): Los Angeles, Cal., March 17—indefinite.

FOY, EDDIE (Messrs. Dillingham and Ziegfeld): New York city Jan. 8—indefinite.

GLASER, LULU: Vancouver, Can., 16, 17, Westminster 18, Bellingham, Wash., 19, Everett 20, Ellensburg 22, Yakima 23, Walla Walla 24, Lewiston, Ida., 25, Spokane, Wash., 26-28.

GORDON, KITTY (Joseph M. Gaites): Brooklyn, N. Y., 15-20.

HALF WAY TO PARIS (Thomas Rork): Springfield, Mass., 19, 20, New York city 22—indefinite.

HANKY PANKY (Lew Fields): Philadelphia, Pa., 8-20.

HEART BREAKERS (Mort Singer): Dubuque, Ia., 22.

HITCHCOCK, RAYMOND (Cohan and Harris): Newark, N. J., 15-20, Brooklyn, N. Y., 22-27.

JANIS, ELSIE (Charles Dillingham): Portland, Ore., 15-17, Tacoma, Wash., 18, Victoria, Can., 19, Bellingham, Wash., 20, Seattle 21-27.

JUVENILE BOSTONIANS (B. E. Lang): Lewiston, Mont., 15-17, Dodson 18, Great Falls 19-21.

KEATING AND FLOOD MUSICAL COMEDY: Spokane, Wash., April 7—indefinite.

KOLB AND DILL (George Mooser): San Francisco, Cal., March 17-May 25.

LA LUNA MUSICAL COMEDY (Powers Amusement Co.): San Antonio, Tex., April 7—indefinite.

LAVOLLE FRENCH GRAND OPERA (Messrs. Shubert and Brady): New York city April 22—indefinite.

LEE AND BAKER MUSICAL COMEDY (J. L. Lee): New Orleans La., Dec. 10—indefinite.

LET GEORGE DO IT (Leffler-Bratton): Brooklyn, N. Y., 15-20, New York city 22-27.

LEWIS, DAVE (Rowland and Clifford): Jersey City, N. J., 15-20.

LITTLE BOY BLUE (Henry W. Savage): New York city Nov. 27-April 20, Brooklyn, N. Y., 22-27.

LITTLE MISS FIX-IT (Werba and Luescher): Los Angeles, Cal., 7-20, Bakersfield 21, San Francisco 22-28.

LOUISIANA LOU (Harry Askin): Chicago, Ill., Sept. 3—indefinite.

LOUISIANA LOU (Harry Askin): Racine, Wis., 17, Appleton 20.

MACDONALD, CHRISTIE (Werba and Luescher): Pittsburgh, Pa., 8-20.

MADAME SHERRY (Co. C: Woods, Frazee and Lederer): Owego, N. Y., 29.

MAN FROM COOK'S (Klaw and Erlanger): New York city March 25-April 20.

MATINEE GIRL MUSICAL COMEDY: El Paso, Tex., 1-20.

MILLIONAIRE KID (Kilroy and Britton): Jackson, Mich., 15-17, Ann Arbor 18-21, Grand Rapids 22-28.

MODERN EVE (Mort Singer): Kansas City, Mo., 14-20, Chicago Ill., 21—indefinite.

MONTGOMERY AND STONE (Charles Dillingham): Boston, Mass., 15-20, Salem 22, Hartford, Conn., 27.

MORTON MUSICAL COMEDY (Lewis J. Morton): Trenton, N. J., April 22—indefinite.

MORTON'S MUSICAL COMEDY (Lewis J. Morton): Utica, N. Y., Feb. 5—indefinite.

MORTON'S MUSICAL COMEDY (Lewis J. Morton): Washington, D. C., April 8—indefinite.

MUTT AND JEFF (Co. A: Gus Hill): Montreal, Can., 15-20, Ottawa 22-24, Peterborough 25, Belleville 26, Kingston 27.

MUTT AND JEFF (Co. B: Gus Hill): Beloit, Wis., 17, Madison 18, Freeport, Ill., 19, Rockford 20, Racine, Wis., 21.

MUTT AND JEFF (Co. C: Gus Hill): Hancock, Mich., 17, Marquette 18, Escanaba 19, Menominee 20, Appleton, Wis., 21, Oshkosh 22, Fond du Lac 23, Sheboygan 24, Portage 25, Monroe 26, Janesville 27, Dixon, Ill., 28.

MUTT AND JEFF (Co. D: Gus Hill): Woodstock, Can., 17, Hamilton 18-20, London 22, 23, Brantford 24, Berlin 25, St. Thomas 26, Galt 27, St. Catharines 29, Lockport, N. Y., 30.

NAUGHTY MARIETTA (Arthur Hammerstein): Port Plain, N. Y., 17.

NEVER HOMES (Lew Fields): St. Louis, Mo., 14-20.

NEWLYWEDS AND THEIR BABY (Eastern: Leffler-Britton): Clifton Forge, Va., 17, Lexington 18, Charlottesville 19, Staunton 20, Harrisonburg 22, Winchester 23, Carlisle, Pa., 24, Harrisburg 25, Lebanon 26, Plainfield, N. J., 27.

NEWLYWEDS AND THEIR BABY (Western: Leffler-Britton): Yakima, Wash., 17, Walla Walla 18, Spokane 19-21, Wallace, Ida., 22, Missoula, Mont., 23, Butte 24, Helena 25, Bozeman 26, Billings 27, Miles City 29, Dickinson, N. Dak., 30.

NIGHT FOLLIES OF SAN FRANCISCO: Chico, Cal., 17, Red Bluff 18.

PINAFORE (Messrs. Shubert): Atlanta, Ga., 16, 17.

PINK LADY (Klaw and Erlanger): Chicago, Ill., Feb. 18—indefinite.

PINK LADY (Klaw and Erlanger): London, Eng., April 11—indefinite.

PINK LADY (Klaw and Erlanger): San Francisco, Cal., 8-20.

POWERS, JAMES T. (Messrs. Shubert): New York city April 22—indefinite.

QUAKER GIRL (Henry B. Harris): New York city Oct. 23—indefinite.

RED ROSE (John C. Fisher): Louisville, Ky., 18-20, Portsmouth, O., 23.

RICE AND CADY (Keating and Flood): Portland, Ore., March 25—indefinite.

RING, BLANCHE (Frederic McKay): New York city April 15—indefinite.

ROSE MAID (Werba and Luescher): Rochester, N. Y., 15-17.

SCHEFF, FRITZI (Messrs. Shubert): Philadelphia, Pa., 15-27.

SCHOOL DAYS (Stair and Havlin): Cleveland, O., 15-20, Buffalo, N. Y., 22-27.

SHEEHAN OPERA (Jos. Sheehan): Bloomington, Ill., 18.

SIDNEY, GEORGE (Frank Whitbeck): Birmingham, Ala., 15-21, Atlanta, Ga., 22-28.

SPRING MAID (Werba and Luescher): Denver, Colo., 15-21, Colorado Springs 22, Cheyenne, Wyo., 23, Salt Lake City, U., 25-27.

SPRING MAID (Southern; Werba and Luescher): Saginaw, Mich., 17, Bay City 18, Port Huron 19, London, Can., 20, Hamilton 22-24, Kingston, 25, Ottawa 26, 27.

SUNNY SOUTH (J. C. Rockwell): Sanford, Me., 17, Kennebunk 18, Bridgton 19, Norway 20, Pittfield 22, Livermore Falls 23, Kingfield 24, Madison 26, Skowhegan 27.

SURATT, VALESKA (Lee Harrison): Allentown, Pa., 18.

SWEETEST GIRL IN PARIS (Harry Askin): Philadelphia, Pa., March 4—indefinite.

VAN, BILLY B. (Stair and Havlin): Norfolk, Va., 15-20, Washington, D. C., 22-27.

WEBER AND FIELDS JUBILEE: New York city Feb. 8—indefinite.

WILD GOOSE (Fred C. Whitney): Philadelphia, Pa., 22-May 4.

WILLIAMS, HATTIE (Chas. Frohman): Boston, Mass., April 16—indefinite.

WINSOME WIDOW (Florenz Ziegfeld, Jr.): New York city April 11—indefinite.

WISE WOMAN AND SONG (M. M. Theise Producing Co.): Columbus, O., 15-17.

WINTER GARDEN REVUES (Messrs. Shubert): New York city Sept. 27—indefinite.

MINSTRELS.

BRYANT'S: Cincinnati, O., 18.

DOCKSTADER'S, LEW: Boston, Mass., 8-20.

DUMONT'S (Frank Dumont): Philadelphia, Pa., Sept. 16—indefinite.

EVANS'S, GEORGE, HONEY BOY: Pittsburgh, Pa., 15-20.

FIELD, AL. G.: North Platte, Neb., 17, Kearney 18, Fremont 19, Dubuque, Ia., 20, Hammond, Ind., 28.

GEORGIA TROUBADOURS (Wm. C. McCabe): Beatrice, Neb., 17, Wilbur 18, Crete 19, Lincoln 20, Seward 22, Shickley 23, Ong 24, Exeter 25, McCool Junction 26, Sutton 27.

CIRCUSES.

BARNES, AL. G.: Corning, Cal., 17, Anderson 18, Weed 19, Klamath Falls, Ore., 20, Montague, Cal., 21, Medford, Ore., 22, Drain 23, Springfield 24, Albany 25, Salem 26, Woodburn 27, Oregon City 29, Portland 30.

BARNUM AND BAILEY: New York city March 28-April 20, Brooklyn, N. Y., 22-27.

HAGENBECK-WALLACE (Ben E. Wallace): Peru, Ind., 20.

101 RANCH WILD WEST (Miller Bros. and Arlington): Chicago Ill., 6-27.

RINGLING BROTHERS: Chicago Ill., 6-27.

SELLS-FLOTO: Los Angeles, Cal., 17, Long Beach 18, Santa Monica 19, Pasadena 20, San Pedro 21, Oxnard 22, Santa Barbara 23, San Luis Obispo 24, Salinas 25, Monterey 26, Santa Cruz 27, Richmond 28, Oakland 29, 30.

BURLESQUE.

AL. REEVES'S BIG BEAUTY: Baltimore, Md., 15-20, Washington, D. C., 22-27.

AMERICANS (E. D. Miner): New York city 8-20, Brooklyn, N. Y., 22-27.

BEHMAN SHOW (Jack Singer): Toronto, Can., 15-20, Buffalo, N. Y., 22-27.

BELLES OF THE BOULEVARD (Fred McAllen): Springfield, Mass., 15-17, Worcester 18-20, Providence, R. I., 22-27.

BEN WELCH (Jack Singer): Brooklyn, N. Y., 15-20, Newark, N. J., 22-27.

BIG BANNER (Gallagher and Shean): Pittsburgh, Pa., 15-20, Cleveland, O., 22-27.

BIG GAIETY (W. A. Miller): Schenectady, N. Y., 15-17, Albany 18-20.

BIG REVIEW (Henry P. Dixon): Wilkes-Barre, Pa., 15-20, Scranton 22-27.

BOHEMIANS (Al. Lubin): Rochester, N. Y., 15-20, Buffalo 22-27.

BON TONS (Jess Burns): St. Louis, Mo., 14-20, Louisville, Ky., 21-27.

BOWERY (Hurtig and Seamon): Kansas City, Mo., 14-20, St. Louis 21-27.

BROADWAY GAIETY (Henry Shapiro): New York city 15-27.

CENTURY GIRLS (Morris Weinstock): New York city, 15-20, Philadelphia, Pa., 22-27.

CHERRY BLOSSOMS (Max Armstrong): Newark, N. J., 15-20, New York city 22-27.

COLLEGE GIRLS (Chas. Foreman): Milwaukee, Wis., 14-20, Minneapolis, Minn., 21-27.

COLUMBIA (Frank Logan): Minneapolis, Minn., 14-20, Omaha, Neb., 21-27.

COZY CORNER GIRLS (Louis Watson): Indianapolis, Ind., 14-20, Louisville, Ky., 21-27.

CRACKERJACKS (Bob Manchester): Louisville, Ky., 14-20, Cincinnati, O., 21-27.

DAFFYDILS (Sam Rice): Chicago, Ill., 14-27.

DARLINGS OF PARIS (Chas. Taylor): St. Paul, Minn., 14-20, Omaha, Neb., 21-26.

DREAMLAND (Dave Marion): Cincinnati, O., 14-20, Chicago, Ill., 21-27.

DUCKLINGS (Frank Calder): Scranton, Pa., 15-20, Newark, N. J., 22-27.

FOLLIES OF THE DAY (Barney Gerard): Buffalo, N. Y., 15-20, Detroit, Mich., 21-27.

GAY WIDOWS (Louis J. Oberworth): Philadelphia, Pa., 15-20, Wilkes-Barre 22-27.

GINGER GIRLS (Hurtig and Seamon): Rochester, N. Y., 15-20, Schenectady 22-24, Albany 25-27.

GIRLS FROM HAPPYLAND (Hurtig and Seamon): Hoboken, N. J., 15-20, New York city 22-May 4.

GIRLS FROM MISSOURI (Louis Talbot): Brooklyn, N. Y., 15-27.

GIRLS FROM RENO (James Madison): Detroit, Mich., 14-20, Chicago, Ill., 21-27.

GOLDEN CROOK (Jas. Fulton): Chicago, Ill., 14-20, Detroit, Mich., 21-27.

HASTINGS BIG SHOW (Harry Hastings): New York city 15-27.

HIGH SCHOOL GIRLS (Arthur Gorman): Brooklyn, N. Y., 8-20, New York city 22-27.

HONEYMOON GIRLS (Al. Rich): Buffalo, N. Y., 15-20, Rochester 22-27.

IDEALS (Sam Robinson): Chicago, Ill., 14-20, Milwaukee, Wis., 21-27.

IMPERIALS (Sim Williams): Milwaukee, Wis., 14-20, Minneapolis, Minn., 21-27.

JARDIN DE PARIS (Burt Hendricks): Minneapolis, Minn., 14-20, St. Paul 21-27.

JERSEY LILIES (Wm. Jennings): Philadelphia, Pa., 15-20, Baltimore, Md., 22-27.

KENTUCKY BELLES (Mike Fenton): Chicago, Ill., 7-20, Cleveland, O., 21-27.

KNICKERBOCKERS (Louis Robie): Brooklyn, N. Y., 15-20, New York city 22-27.

LADY BUCCANEERS (Harry M. Strouse): Kansas City, Mo., 14-20, St. Louis 21-27.

LOVE MAKERS (Dave Guran): Albany, N. Y., 15-17, Schenectady 18-20, Brooklyn 22-27.

MERRY BURLESQUERS (Joe Leavitt): Pittsburgh, Pa., 15-20, Johnstown 22, Altoona 23, Harrisburg 24, Reading 25, Allentown 26, Chester 27.

MERRY MAIDENS (Edward Shaffer): St. Louis, Mo., 14-20, Indianapolis, Ind., 21-27.

MERRY WHIRL (J. Herbert Mack): Omaha, Neb., 14-20, St. Joseph, Mo., 22-24.

MIDNIGHT MAIDENS (Wm. P. Clarke): Cleveland, O., 15-20, Toledo 22-27.

MISS NEW YORK, JR. (Wm. Fennessy): Washington, D. C., 15-20, Baltimore, Md., 22-27.

MOULIN ROUGE (Jos Pine): Cleveland, O., 14-20, Pittsburgh, Pa., 22-27.

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PACEMAKERS (C. M. Herks): Cincinnati, O., 14-20, Chicago, Ill., 21-May 4.

PAINTING THE TOWN (Holliday and Curley): Toledo, O., 14-20, Chicago, Ill., 21-27.

PASSING PARADE (M. Messing): Newark, N. J., 15-20, Hoboken 22-27.

QUEEN OF BOHEMIA (Henry P. Jacobs): Detroit, Mich., 14-20, Toronto, Can., 22-27.

QUEENS OF THE FOLIES BERGERE (Counihan and Shannon): Omaha, Neb., 14-20, Kansas City, Mo., 21-27.

QUEENS OF THE JARDIN DE PARIS (Joe Howard): Philadelphia, Pa., 15-20, Brooklyn, N. Y., 22-27.

REGATTA GIRLS (Walter Greaves): Montreal, Can., 15-20, Toronto 22-27.

ROBINSON'S CRUSOE GIRLS (Ed. Davidson): Boston, Mass., 15-20, Albany, N. Y., 22-24, Schenectady 25-27.

ROSE SYDELL'S (W. S. Campbell): Chicago, Ill., 14-20, Milwaukee, Wis., 21-27.

RUNAWAY GIRLS (Peter S. Clark): Washington, D. C., 15-20, Pittsburgh, Pa., 22-27.

SAM DEVERE'S (Louis Stark): Harrisburg, Pa., 17, Reading 18, Allentown 19, Chester 20, Washington, D. C., 22-27.

SOCIAL MAIDS (Hurtig and Seamon): New York city 15-20, Philadelphia, Pa., 22-27.

STAR AND GARTER (Frank Weisberg): Providence, R. I., 15-20, Boston, Mass., 22-27.

STAR SHOW GIRLS (John T. Baker): Philadelphia, Pa., 15-20, Albany, N. Y., 22-27.

STOCK BURLESQUE (M. M. Theise): Albany, N. Y., Feb. 19—indefinite.

TAXI GIRLS (Hurtig and Seamon): Boston, Mass., 15-20, New York city 22-27.

TIGER LILIES (D. R. Williams): Baltimore, Md., 15-20, Philadelphia, Pa., 22-27.

TROCADEROS (Chas. H. Waldron): New York city 15-20, Philadelphia, Pa., 22-27.

VANITY FAIR (Bowman Bros.): St. Joseph, Mo., 14-17, Kansas City 21-27.

WATSON'S BURLESQUERS (W. R. Watson): Boston, Mass., 15-20, Montreal, Can., 22-27.

WHIRL OF MIRTH (Louis Stark): Louisville, Ky., 14-20, Cincinnati, O., 21-27.

WINNING WIDOW (Dave Gordan): Boston, Mass., 22-27.

WORLD OF PLEASURE (Geo. H. Fitchett): New York city 8-20, Springfield, Mass., 22-24, Worcester 25-27.

YANKEE DOODLE (A. J. Faust): Albany, N. Y., 15-20, Boston, Mass., 22-27.

ZALLAH'S OWN (W. C. Cameron): Toronto, Can., 15-20 Rochester, N. Y., 22-27.

MOTION PICTURES.

BERNHARDT, SARAH, AND MME. REJANE: St. Louis, Mo., 14-20.

HOMER'S ODYSSEY (Jake Wells): New Orleans, La., March 31—indefinite.

HOWE, LYMAN H., TRAVELOGUES: Greenville, Pa., 19, Portsmouth, O., 20, 27.

HOWE, LYMAN H., TRAVEL FESTIVAL: St. Louis, Mo., 14-27.

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KINEMACOLOR DURBAR: New York city Feb. 19—indefinite.
KINEMACOLOR DURBAR: Louisville, Ky., 15-20.
KINEMACOLOR DURBAR: Columbus, O., 14-20.
RAINEY'S, PAUL J., AFRICAN HUNT: New York city 15-20.

MISCELLANEOUS.

FLINT, HERBERT (Johnson-Flint Co.): Champaign, Ill., 15-20, Crawfordsville, Ind., 22-27.
GILPINS, HYPNOTIST: Sturgis, S. Dak., 15-20.
MILDRED AND ROUCLERE (C. G. Maynard): Picton, Can., 1-13, Cobourg 19, 20, Lindsay 22, 23, Orillia 24, 25, Barrie 26, 27.
NORWOODS HYPNOTISTS: Auckland, New Zealand, March 5—indefinite.
RAYMOND, THE GREAT (Maurice F. Raymond): Calcutta, India, Nov. 11—indefinite.
THURSTON, HOWARD (Dudley McAdow): Richmond, Va., 15-20, Baltimore, Md., 22-27.

DATES AHEAD.

Received too late for classification.

ALIAS JIMMY VALENTINE (Liebler and Co.): Philadelphia, Pa., 22-27.
APPELL STOCK (N. Appell): Niagara Falls, N. Y., April 1—indefinite.
CARLETON SISTERS STOCK (Varney and Montgomery): Martinsville, Va., 15-20, Winston-Salem, N. C., 22-27.
COLONIAL STOCK (Cortland Hopkins): Sackville, Can., 22, 23, Dorchester 24, Hillsboro 25-27.
DEAR OLD BILLY (Messrs. Shubert): Brattleboro, Vt., 17, Claremont, N. H., 18, Bellows Falls, Vt., 20, Granville 22, St. Albans 23, Plattsburgh, N. Y., 24, Amsterdam 25, Rome 26, Geneva 27.
DORNER PLAYERS: Pottsville, Pa., 15-20.
FRENCH GRAND OPERA (Jules Layolle): Rochester, N. Y., 15-22.
GERMAN THEATRE STOCK (O. E. Schmidt): Rochester, N. Y., 23, 24.
GRAYCE, HELEN (N. Appell): St. John, Can., 15-20, Moncton 22-27.
HACKETT, JAMES K.: Philadelphia, Pa., 22-May 4.
HALF WAY TO PARIS (Thomas Rork): Boston, Mass., 22-May 4.
HANKY PANKY (Lew Fields): Boston, Mass., 22-May 4.
HILLIARD, ROBERT (Klaw and Erlanger): Philadelphia, Pa., 22-27.
HILLMAN'S IDEAL STOCK (Frank Manning): Grand Island, Neb., 21-25.
KELLARD, JOHN, STOCK: Philadelphia, Pa., April 22—indefinite.
KINEMACOLOR DURBAR MOTION PICTURES: Buffalo, N. Y., 22-May 4.
LITTLE MISS BROWN (William A. Brady): Cleveland, O., 22-27.
OLCOTT, CHAUNCEY (Augustus Pitou): Cleveland, O., 22-27.
POWER, TYRONE (Jos. M. Gaites): Detroit, Mich., 18-20.
POWERS, JAMES T. (Messrs. Shubert): New Haven, Conn., 22, New York city 23—indefinite.
ROSE MAID (Werba and Luescher): New York city April 22—indefinite.
UNWRITTEN LAW (Liebler and Co.): Atlantic City, N. J., 15-17, Baltimore, Md., 22-27.
WILSON, AL. (Sidney R. Ellis): Pittsburgh, Pa., 22-27.

EVENTS IN BALTIMORE

(Continued from page 15.)

15-20, and, as usual, all the colored elite are paying homage.

The Tiger Lilies holds the boards at the Empire 15-20, and Al. Reeves's Big Show is billed at the Gayety for the same time.

Interest last week was centered in the reappearance of the famous Wednesday Club, which was reorganized after a lapse of almost fifteen years. It at one time occupied a foremost position in amateur theatricals not only in Baltimore, but in the Eastern section of the country, and was equally well known in Washington, Richmond, Philadelphia, New York, and nearby towns, where it gave annual performances. Its growth was so rapid that it was deemed necessary to have a home of its own; the result was the building of what is now Albaugh's Theatre, and it was in this same house that the club again came into existence last week. To say that the members covered themselves with glory is indeed scant praise. They presented three playlets, Synge's Shadow of the Glen, 'On o' Ma Thumb, and Miss Civilisation. The second was, perhaps, the best acted, and was a surprise to even the most ardent admirers of the club. Four members gave performances that rivaled those of professionals, and amply demonstrated that there is some splendid talent which may be put to good use at no distant date. Helen Rous, Mrs. Nicholas G. Penniman, and J. Howard Eager in 'On o' Ma Thumb easily carried off the honors of the evening. This sketch demanded broad character sketching of the lower types of London, with their quaint cockney dialect, and it is not ultra praise to say that our professional stage has offered nothing better in this particular line during the past few seasons. Clapham Murray in The Shadow of the Glen easily carried that sketch to success. Full praise for the exceptional smooth performance must be credited to Robert Nugent Hickman, under whose direction the plays were produced. It speaks well for his experience both as an instructor and producer.

Tunis F. Dean has just announced the personnel of the Metropolitan Players, which will begin a Spring and Summer engagement of stock at the Academy of Music on 29, opening with an elaborate revival of Shenandoah, followed by The Lion and the Mouse and other latter-day successes. There will be no leading man and woman in the terms generally spoken, but each player will have an opportunity to portray roles best suited to his individual ability. The players include Rosalind Coghlan, Julie Herne, Grace Atwell, Margaret Bourne, Alfa Percy Bevera, Marjorie Adair, Gertrude Neilson, Edgar Baume, Edwin Mordant, Stapleton Kent, Joseph Allenton, Elbert T. Roach, William McKay, Aldrich Bowker, Garritt Beekman, Frank J. Murphy, Wallace Mercer, Herbert Marston, and Donald Worthington.

The Metropolitan Opera co. will sing a single performance at the Lyric on the 20th, the work chosen being Humperdinck's Koenigskinder, with Geraldine Farrar, Carl Jorn, Otto Goritz, Rittia Fornia, and Florence Wickham. It will be a matinee performance, and the house, judging by advance sale, will be completely sold out.

There is some talk of installing a stock co. at the Auditorium, but it is rather doubtful, as the style of the house is entirely unsuited to catering to the public during the warm months.

The Liebler Co. will produce the new Edwin Milton Royle drama, The Unwritten Law, at the Academy of Music 22. Amelia Gardner will have the leading role.

I. BARTON KREIS.

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ST. LOUIS.

Harriet Standon and Joseph Santley in a Modern Eve—The Glass House Pleased.

ST. LOUIS, Mo., April 9, 1912.—A Modern Eve met with favor by large and appreciative audiences at the Shubert Theatre April 7-13. Harriet Standon and Joseph Santley as the young couple who wooed and married. Addine Rowland as Camille Cascadier, Georgia Mendum in the role of Eve, Jane Graver as the Baroness, and William Norris Casimir Cascadier gave excellent performances. The Never Homes 14-20.

Elsie Ferguson as Dolly Madison in The First Lady in the Land delighted good audiences at the Olympic 7-13. Florence Edney as Lady Mary and Geoffrey Stein as Madison were very attractive figures and did good work. Miss Ferguson's bewitching Dolly was met with great favor. The Woman 14-20.

The Glass House, which was seen at the Century Theatre 7-13, was pronounced a delight. An exceptionally well-balanced co. gave a praiseworthy presentation to good houses. In the cast were: Katherine Kalfred, Katherrn Kidder, Olive Oliver, Rosamond Carpentier, Frank Mills, Tim Murphy, and Edwin Arden, all of whom did good work.

Victorian Sardou's wonderful play, The Last Letter, was presented by the German Stock co. at the Odeon Theatre 7 in excellent form. The performance was a benefit for Miss Diederich, a leading member of the co.

Cathrine Countiss and her co. presented The White Sister at the American 7-13 to good houses. Miss Countiss takes the part just essayed by Viola Allen in a thoroughly competent way. David Proctor made a very good soldier lover. Others in the cast were: William Belfort, George Gunther, I. M. Sullivan, and Anna Price. The Goose Girl 14-20.

At the Columbia Theatre 7-13 was the Mountain Ash Male Choir, a chorus of eighteen individual stars. Maude O'Delle and co., Diamond and Nelson, Patsy Doyle, Richardson's Dogs, Jane Elton, and the Nat Nazarro Troupe.

J. L. Hill provided ample amusement for the Imperial Theatre patrons 7-13 in My Girl from Dixie.

The Cozy Corner Girls entertained at the Standard Theatre 7-13. Dan Cummins and Rosa Gore offered ample fun to good houses. Merry Maidens 14-20.

Ruby Leonl, Mollie Williams, Jonnie Jass and John Williams in Crackerjacks gave a good and amusing bill at the Gayety Theatre 7-13. Bon Tons 14-20.

VIVIAN S. WATKINS.

PITTSBURGH.

Christie MacDonald Remains Another Week—Madge Kennedy Heard From.

PITTSBURGH, April 16.—Christie MacDonald, in The Spring Maid, played to large and appreciative audiences at the Nixon during the past week, and is retained for the current week, and George M. Cohan is announced for the following week. Christie MacDonald enacted her role in a most fascinating manner, her vocal numbers being well received. She was supported by a competent cast, including Tom McNaughton, Ben Hendricks, and Thomas Conkey. The large chorus did very commendable work, and the piece is well staged.

Everywoman is the attraction at the Alvin this week, which will be followed by Just Like John, and the Aborn English Grand Opera co. is announced. The laugh-provoking vehicle, Over Night, drew large and enthusiastic audiences last week. Ernest Truex was delightful as Richard Kettle, as was also Madge Kennedy as Elsie Darling. Grace Griswold, Sadie Harris, Francis Gillen, Terese Deagle, Florence Huntington, Robert Kelly, Clem Bevins, and the rest of the cast were effective. The two stage settings were fair.

The Harry Davis's Stock co. presents Mam'selle during the current week at the Duquesne, and Uncle Tom's Cabin is announced. Twelfth Night was given the past week, with Mary Hall as Viola, Dennis Harris as Sir Toby, and Leslie Austin as the fool, all of whom were fully capable, and the remainder of the co. was well cast. This production was given a good setting and attracted large audiences.

The Lyceum has George Evans's Honey Boy Minstrels this week, and Al. Wilson for the following week. School Days, the ever pleasing musical comedy, played to good audiences. Herman Timberg in the leading role, did creditable work, and was supported by an acceptable cast and a large chorus. Several new musical numbers were introduced.

A good bill is presented at the Grand, Emma Carus being the headliner.

At the Gayety is The Big Banner Show, while the Academy has The Merry Burlesquers.

DANIEL J. PACKINER.

NEWARK.

John Mason at the Shubert—Plans for Summer Stock Offerings.

As a Man Thinks was presented at the Shubert April 8-13, with an excellent cast. Fritzi Scheff was to appear 15, but canceled, and Baby Mine is booked instead.

Kitty Gordon in The Enchantress played to good houses at the Newark 8-15. Raymond Hitchcock in The Red Widow 15.

The Payton co. presented The Lion and the Mouse 8-15, this being the first repeater since their present engagement, and drew the usual crowded houses. Mabel Brownell repeated her success as Shirley Rossmore. Clifford Stork as Young Ryder gave his usual cleancut performance. Lee Sterritt as Ready Money Ryder was excellent. Harry W. Penwick's portrayal of Judge Scott was convincing. Edward Van Sloan as the English secretary, and Harry Roche as Senator Roberts shared honors. Dainty little Mabel Estelle was charming as Kate Roberts. Sadie Radcliffe motherly as Mrs. Ryder. Virginia Wilson scored as the cook. Seven Days 15.

Nora Bayes and Jack Norwood received an ovation at Proctor's, and held the stage over an hour, keeping the audiences in excellent humor.

The Broadway Girls, including Yorke and Adams, kept the patrons of Miner's Theatre in an uproar 8-15.

Billy B. Watson and his funmakers crowded the Gayety Theatre 8-15, an excellent co. and well costumed.

The Court, Washington, Lyric and Arcade theatres all had a splendid Easter week business.

The stock cos. are beginning to plan the Summer work. Una Abell Brinker opens her engagement at the Shubert Theatre May 6. Albert Warberg closed with the Payton co. and joins Miss Brinker as stage director.

GEORGE S. APPLEGATE.

THE WEEK IN BOSTON

Metropolitan Opera Company Opens to Good Business—Girl From Montmarte at the Park—Donald Brian's Fourth Week.

(Special to The Mirror.)

Music has the call in Boston this week, for at last the Metropolitan Opera co. comes to town for an altogether too brief visit. The Boston brand of grand opera has prevailed here for the past three seasons and only once have the Metropolitan forces been heard here. Now they come to the Boston Opera House and the four performances that they give are certainly worth waiting for, and it is noticeable that they find no necessities for an appeal for a guarantee fund. The German school is drawn upon heavily for the selections, but that is natural, for the Boston resident opera co. gives practically only the Italian and the French. The short engagement opened with Tannhauser, and Koenigskinder and Lobengrin will follow, with a Caruso matinee devoted to I Pagliacci and Cavalleria Rusticana. That's all. The Aborn forces will fill up the week with Mignon.

The Tremont changed from Viennese opera to German farce of Parisian inspiration this week, and started in with big business for Alma, Where Do You Live? This is Joe Weber's co. that makes a belated trip to Boston with this piece, and the leading honors are taken by Nina Collins in the character of Alma.

John Craig again shows the versatility of his stock co. at the Castle Square by jumping from the Shakespearean tragics of Romeo and Juliet to the lively comedy of The Galloper, by Richard Harding Davis. This is Donald Meek's opportunity, for he has the character originally given by Raymond Hitchcock, but Mary Young also shares the honors as the heroine.

There is an old home week at the Boston this week, for Montgomery and Stone are back again for a single week in The Old Town. The cast is very nearly the same as it was at its original presentation at the Colonial, and Fred. Stone, with his rope swinging, is better than ever.

The Park was dark, but it will reopen tonight with Hattie Williams in The Girl from Montmarte.

There is no question about the interest that has been aroused by Sumurun at the Shubert. This is exactly the style of production that appeals to Bostonians of the best class, for it is a type of European art that too rarely reaches the American stage. The impressiveness of the pantomime is unquestioned, and the colorings and the artistic effects of the stage settings are remarkable. It is to be regretted that the stay here is limited to this week.

Another unquestioned success has been made at the Plymouth, and it now looks as if the record of the season for attendance would go to Alias Jimmy Valentine. The plot is one that stirs from beginning to end, and H. B. Warner makes of the hero a characterization that is conspicuously strong.

Boston's solitary minstrel engagement of the season is quite too short, but Lew Dockstader cannot extend his stay at the Majestic. He has a capital organization of black-face funmakers, and there are many new features, especially for Mr. Dockstader and Neil O'Brien.

This is also the last week of Billie Burke's stay at the Hollis, where the little comedienne always has a large following. Her new farce, The Runaway, is a lively one with just enough of the dramatic to serve as contrast for Miss Burke. C. Aubrey Smith is the best leading man she has ever had.

Donald Brian is in the fourth week of his engagement at the Colonial with The Siren as the second only in popularity to The Pink Lady. Julie Sanderson's dancing is a capital aid to the work of the star, and is one of the best features of the whole comedy.

The experiment of a stock co. at Loew's South End has proved a pleasing one and the old-fashioned version of Oliver Twist drew good patronage as a starter. Now comes something of a modern nature in a revival of The Blue Mouse for this week.

Edward Abeles is the headline at Keith's, with Lydia Barry, Strength Butler, Walsh, Lynch and co., Eddie Leonard, Klass and Bernie, Aitken-Whittier Trio, Kimberly and Hodgkins, and Francesca's Petite Circus.

At the Globe are the Four Emilians, Golden and Hughes, Brown, Delmore and Brown, Woodford's Statue Dogs, Richards and Thatcher, the Carlton Sisters, and the Rays.

Mrs. Helms, who recently featured in a sensational divorce suit in the local courts, has taken to the stage to be the headliner at the National. Her associates are: Gus Edwards's Kuntry Kids, Blake and Amber, McIntire and Grover, Catherine Croner and co., Russell and Gray, and Barrow and Milo.

Irish singers are the leaders at the Bowdoin Square, with May Clinton and co., Pulean, Jacobs Brothers, Black and Jones, and Marie Farrell.

To open the Orpheum are Willard Hutchinson and co., William J. Cohan, La Dell and Bellmont, Cohen and Young, Grace De Mar, Morsie Clark, and Lohse and Sterling.

In the list at Austin and Stone's are the Morrisons, Dunn Sisters, Ida Campbell, Frank Walsh, and Carrie French.

The Tremont Temple is again permanently occupied by moving pictures in the presentation of the Odyssey which began to-day with an invitation exhibition. When the big temple is booked for other occasions Ulysses and the Sirens will have to go down to Lorimer Hall.

The new attraction at the Gaiety this week is Charles Robinson and his Robinson Crusoe Girls, with Ida Emerson and the Woods Trio.

At the Howard Athenæum the burlesquers are Billy Watson's Beef Trust, with a house olio that includes Queen Mab and Weiss Robinson Trio, Sumetaro's Jans, Bell and Richard, and Cody and O'Brien.

At Waldron's Casino the Taxi Girls are the visitors of the week.

Harry Fulton, who came here in advance of Montgomery and Stone at the Boston, has been transferred, and goes to the Globe in New York.

Robert Edgar Long who usually comes to Boston in advance of Henry B. Harris's attractions, has been appointed resident manager for the Aborn opera season at the Back Bay Opera House.

Rapid work is going on at Revere Beach, and all the old buildings at Wonderland are being razed to the ground. The property is being divided up into lots, and bungalows and summer cottages will prevail, where the masses used to shoot the chutes.

The employes of Keith's are going to have their annual dancing party on April 23, at Catholic Union Hall.

An annex is to be built at the Boston Opera House so as to provide an additional place for rehearsals and a studio to repair scenery.

The Drama League had its last literary meeting of the season last week, and the Shubert was packed to the doors to hear the discussion of Sumurun and the phases of German art represented. The speakers were Richard Ordynski, Professor Max Reinhardt's representative with Sumurun, H. T. Parker, and Frank Chouteau Brown.

There came very near being a theatre panic last week, when a fire broke out in a building near the Orpheum. Cool heads prevailed, and the audience filed out of the theatre without accident. No damage was done to the Orpheum.

Lilla Ormond, the contralto, was quietly married at her home on Boylston Street last week to Henry Ray Dennis, of New York. An auto trip through Europe will be their honeymoon tour.

There is to be a new moving picture theatre built on Newspaper Row, as the old building long leased by the Boston "Herald" before it moved to Tremont Street, is to be used for that purpose. The place has been recently used for an auction house.

Beatrice Forbes-Robertson came to Boston again to speak on woman suffrage, this time at the Chestnut Hill Club.

Robert Jordan, the son of Eben D. Jordan, the merchant, and his bride, who was Jane Laurel, the actress, have returned from their wedding tour in Europe. They were passengers on the new Cunarder "Franconia."

Alice Nielsen is going to sing Lydia in Botto's Nero at La Scala next September. It is amusing that the Boston newspapers all had "grapevine cablegrams" of this Milan performance dated for Rome.

There was a sequel in court to the recent visit to town of P. Paul Marcel and his French Players. Mr. Marcel and George Dumestre, of Montreal, brought suit for a dissolution of the partnership with Henri Hubert, under the name of La Troupe Francaise, to produce French theatricals in Canada and the United States. Mr. Hubert was to be business-manager and advance agent, and they claimed that he was not properly discharging his part of the arrangements.

Many theatrical friends attended the funeral services of Captain Bill Daly, the brother of Dan, Lucy, and Lizzie Daly, and others of the famous family, at the Church of the Immaculate Concention on Beach Street, Revere. The services were conducted by Rev. James Lee, pastor of the church. Elks and Eagles escorted the body from the house to the church. The burial was in Holy Cross Cemetery.

Another funeral that attracted many theatre musicians was that of Frank J. Fiala, of the New England Conservatory of Music, at Forest Hills Chapel. He had played in nearly all of the different theatre orchestras in Boston.

It is hoped that the action taken at the Shubert last week will be followed by the other theatres in Boston, for it will stop a nuisance that is getting too prominent. A Harvard freshman

(Continued on page 34.)

WANTED
Musical Stock Company
To present repertoire of
Tabloid Musical Comedy and Comic Opera
for season after May 12th, at popular prices. 2 bills weekly. On percentage basis. Address with full particulars and repertoire,
C. G. KINGWILL, Mgr.
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Springfield, O., and Portsmouth, O.
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Both Theatres strictly first class and up to date, and playing to good business. State all first letter.
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MOTION PICTURES

"SPECTATOR'S" COMMENTS

Morrison, Chicago.

LOTTIE BRISCOE

New Pose of a Popular Lubin Leading Lady.

RECENTLY THE MIRROR invited exhibitors to participate in the expressions of opinions as to the types of motion picture comedies that their patrons preferred. It was argued that the producers of pictures do not knowingly send out subjects that are not satisfactory to the public; that it is to the interest of the producers to make their pictures meet, as nearly as may be, the desires and tastes of the people, and that if they fail sometimes or often in doing this, it is not an error of the heart, but merely an error in reading aright the popular demand. All of this is too evident to require argument. It is also self evident that the exhibitor, being closest to the patrons whom he serves, should be best able to judge and report just what types and kinds of pictures his public are most partial to. Not all exhibitors are able to read their people correctly—some lack the intelligence to sympathize with any taste, but the lowest and others may be so idealistic that they cannot get down to the level of the average human being, but these are the extremes. The great mass of exhibitors are like the great mass of other business men—people of normal capacity—and from them, therefore, may be gained, if they will express themselves, a true index of the great popular likes and dislikes on the subject of motion picture material. It is one of the legitimate functions of the press to serve as a medium for the crystallization and expression of public opinion, in cases like this one, as well as in other phases of social and public life. Therefore, THE MIRROR has felt it to be one of its duties in connection with its motion picture department to ascertain and report the true sentiments of the motion picture public regarding the kinds of entertainment offered to them.

* * * *

It is not only good business sense to find out what the public want, and then to endeavor to give them what they want, but it is for the best interest of the art also. No art can thrive in a healthy way that does not have some sort of a popular appeal. Indeed, it is doubtful if an art ought to be encouraged that is incapable of striking a responsive chord in the great heart of the public. Dreamy extremists may not be able to so modify their enthusiasm as to see it in this light. They fancy that art is for the elect alone—the specially endowed geniuses whose imaginations are so highly wrought that they can see things where ordinary people see nothing. But such art as they imply is not the art that inspires and helps to elevate great masses of people—the human race in short. Therefore, the development of art and of artistic ideals must be along popular lines to be greatly useful, and it follows that it must constantly seek to inform itself as to what the public wants.

* * * *

In response to THE MIRROR'S recent appeal to exhibitors to send in expressions of opinions as to what types of motion picture comedies are most wanted by themselves and their patrons, a number of replies are being received—not as many as the importance of the matter would seem to warrant, but enough to furnish a fair basis for judgment. In a future issue these replies will be analyzed and conclusions presented, and in the meantime all exhibitors who have sent in no responses are urged to do so with as little delay as possible. Not all responses from exhibitors have been confined to the one preliminary question that was put to them. Some have written on other aspects of motion picture production being inspired, however, by an evident sincere desire to be helpful in the direction of progress. One of this latter type of replies will be referred to here because it touches on a subject not frequently discussed in the amusement and motion picture press.

* * * *

The letter in question is from Ernest Boehringer,

Bushnell, S. F.

HARRY BENHAM

Well Known and Capable Leading Man with Thanhouser Company.

manager of Columbia Theatre, Baton Rouge, La. He writes as follows:

> I am enclosing herewith copy of letter received by me from the Rev. T. M. Hunter, pastor of the First Presbyterian Church, of Baton Rouge, and which is submitted for the good of the service and your consideration. The enclosure is in line with your desire to get expressions indicative of the criticisms of well balanced authorities on the productions sent the exhibitors throughout the country and the attitude of the public toward the motion picture business.

The letter to Mr. Boehringer from Rev. T. M. Hunter is dated March 28, and is as follows:

> As you are aware, I am a great believer in the educational value of motion pictures, and I and the people of my congregation are among your most regular patrons. I know that you have always tried to give the public a clean place and good pictures. But there is one abuse which I call to your attention and ask that you use your influence to correct. I have seen hundreds of films and many of them have dealt with religion and the church. While some have been fair, the majority of those which have dealt with the Protestant side of religion have been manifestly unfair and often abusive. When they have exhibited any phase of evangelical Christianity, they have made both ministers and churches and their religious life to appear ridiculous. The tendency is to excite contempt for such churches and awaken in impressionable youth a disgust for what we believe to be true Christianity. This country is composed largely of Protestants, and they have shaped our history. All that is considered best in our heritage has come to us through Protestantism. What will be the effect upon our youth and our institutions if the people gain their ideas of Protestantism from these false pictures. And I unhesitatingly pronounce them false and untrue to facts. This letter has been occasioned by expressed indignation on the part of many of your patrons. If you can remedy this we would appreciate your efforts. In the meantime I shall, with others, undertake to create sentiment against the exhibition of them, and shall overture our General Assembly and through them overture other Protestant bodies to advise their people to refuse to patronize any motion picture show in which are exhibited films that are unfair to us and injurious to our youth. Thanking you for your many favors to me and your own fairness, I am,

* * * *

What Rev. Hunter says is true to an extent, although The Spectator does not believe the fault is so general as the gentleman has represented, and no doubt conscientiously believes. We are all prone to magnify those things that disturb us, and to estimate their relative magnitude in excess of the facts. And yet, granting the possibility that Mr. Hunter has overstated his case (which in itself may be a matter for difference of opinion, according to our various religious lights), this should not cause us to belittle the gravity of the complaint. No creed, race, social organization, class or other popular division of society ought to be attacked either directly or by ridicule in motion pictures or any other form of amusement that appeals for its support to the masses. The Spectator has urged this point many times before in other connections, and it is even truer when applied to religious beliefs or practices than to any other class division of society.

* * * *

The "101 Bison" two-reel Western pictures are worthy of more attention than they have thus far received. They are so far in advance of the general run of cowboy and Indian pictures that they mark a distinct and independent step in motion picture development. In quality of story, technique of construction and management, elaborate and comprehensive treatment and artistic and realistic effect, the several subjects seen by MIRROR reviewers have appeared to be worthy of classification by themselves. Some one remarked one time to The Spectator that the 101 Bison pictures were merely the ordinary Western subjects put on with more people and stretched out to two reels. They give no such impression at all to this writer. They do not seem padded nor are they. They merely contain the many intermediate and connecting scenes that are so often omitted from one-reel subjects for want of space, but which are really valuable in properly carrying the story along.

KATHLYN WILLIAMS

Talented and Attractive Actress with Selig Company.

SCENE FROM "IN AFTER YEARS" (Lubin)

Remarkable Interior Set in a Lubin Picture, Released April 15.

Furthermore none of the scenes are dragged out, many of them being remarkably short, but not so short that the spectator fails to grasp the meaning.

* * * *

The chief charm of the 101 Bison series are, however, their apparent truthfulness and their manifest bigness without appearing to be overcrowded. We see a regiment of soldiers where the regiment is logically called for, and we see a whole tribe of Indians where they belong—not all in the foreground, but distributed as they would have been in actual life. So much for the comprehensive management of Director Ince. As for the stories—they are sufficiently original without appearing to strain very much for effect, and they are never inane or trivial. They are also characteristic of the periods and localities of which they treat. In a general way, therefore, they are worthy only of praise, although it would be saying too much to declare that they are beyond all criticism. One failing that might be mentioned is an undue tendency to overact in expressing distress of any sort. A wounded soldier, for instance, sometimes goes through too many agonizing contortions before starting to crawl across many miles of desert or before giving up the ghost. One wonders how a person showing so much vitality can be so very badly off. However, this is a shortcoming that must not be too seriously magnified in the face of so much merit in other directions. THE SPECTATOR.

LAEMMLE HAS RAINEY AFRICAN FEATURE.

The Paul Rainey African Hunt pictures are now being exhibited at the Lyceum Theatre, New York, as a first-class attraction, with a lecture by a member of the Rainey hunting party. The exhibition is in five reels. Two of these were seen by a MIRROR representative before the captions or interscriptions had been inserted, and it can be stated confidently that they will prove of sensational interest wherever shown. Paul J. Rainey, a wealthy Cleveland man, is a big game hunter of international reputation. His experiment of taking dogs into the African jungle and using them in hunting lions, leopards and other savage beasts was ridiculed, but the result of the experiment was a sensational triumph for Mr. Rainey's theory, as is shown vividly in these pictures. The dogs are seen to overcome a leopard, a lion and other African animals, but, strange as it may appear, the sight in the pictures is in no way gruesome or shocking. One of the most significant pictures is the scene at the drinking pool, where after three days' wait, the camera caught the wild animals of the jungle coming to drink in apparent amity and as if a truce were observed, just as told by Kipling.

The films have been arranged and printed by Carl Laemmle, who with certain theatrical interests, control the American rights. The five reels will be put out as a State right proposition and should prove a big attraction for special feature exhibitors.

BARGAIN BOOKS OF TICKETS.

In Nashville, a novel experience is being made by a group of picture and popular vaudeville houses, the Elite, Dixie, Alhambra, Bonita, and Fifth Avenue Vaudeville Theatre. Books of twenty-four tickets, good at any one of these houses, are being sold for $1, and the bargain is being advertised by half-page spaces in the Nashville newspapers. These particulars of the offer have been sent to THE MIRROR in response to the recent suggestion of this paper that novel publicity ideas and schemes for promoting business be furnished for publication, so that exhibitors in other parts of the country may profit by the ideas, the theory being that each exhibitor by contributing his mite to the general fund of experience and information will be adding to the welfare of all.

KINEMACOLOR HAS NEW OFFICERS.

Henry J. Brock, president of the Kinemacolor Company of America, has negotiated a lease for the entire sixth floor of the Mecca Building at Broadway and Forty-eighth Street for a term of years and will install there the first week in May the executive offices of the parent company, which operates the Urban-Smith patents on this side of the Atlantic. The offices will have a salon sixty feet in length. This will be illuminated when necessary by a series of indirect, invisible lights, and at other times will be absolutely lightproof. It will be used as a model Kinemacolor demonstration room.

IMPORTANT SAN FRANCISCO DECISION.

An important decision was recently rendered in San Francisco, relating to the validity of the San Francisco ordinance governing the exhibition of motion picture subjects. Superior Judge William P. Lawlor affirmed the decision of Police Judge Shortall in the appeal of Benjamin Michaels, proprietor of a nickelodeon at 644 Broadway, San Francisco, who was convicted on a charge of violating section 2 of ordinance 761, prohibiting the showing of moving pictures the subjects of which are crime or violence. Michaels was arrested for showing a picture delineating a hold-up, robbery and murder. Judge Shortall found Michaels guilty of violating the ordinance and fined him $100, with the alternative of fifty days in jail.

Judge Lawlor held that the complaint stated facts sufficient to constitute a violation of the ordinance, found no prejudicial error committed in the trial, found the subject matter of the ordinance was represented in a proper exercise of police power and the ordinance itself valid on constitutional grounds.

ANOTHER CENSORSHIP PROJECT.

The proposed Nicoll ordinance for censoring motion pictures in New York city is harmful in its provisions only to the extent that it places in the hands of the Bureau of Licenses authority to permit or prohibit arbitrarily the exhibition of any and all motion pictures that by any stretch of the imagination may be included within the list of prohibited subjects. The list itself is not unreasonable. Indeed no friend of motion pictures wants to see any subjects exhibited that are "obscene, indecent, immoral or impure." The mischief lies in giving any person authority as censor to decide what pictures are "obscene, indecent, immoral or impure." However, the ordinance provides for appeal to the Mayor and from the Mayor to the courts, which is at least a concession to common justice. A fine of $50 to $100 is provided for each violation of the ordinance—that is, for each exhibition of any subject for which a permit has not been granted.

How much better it would be—how much more orderly and American—to impose fines or punishment even heavier than those named above for exhibiting any pictures that are "obscene, indecent, immoral or impure," and then leave the verdict in each case to a court and jury, as is done with other violations of law!

MOTION PICTURE CO-OPERATION INVITED.

Motion pictures are expected to be an important feature of the Southern Sociological Congress to be held in Nashville May 7 to 10.—Governor Ben W. Hooper has issued a call to the Governors of sixteen Southern States to send delegates to a congress and exhibition "to study and improve social, civic and economic conditions in the South." The programme will be made up of an array of the strongest speakers on social welfare topics from various parts of the country. In addition there will be exhibits and a special showing of graphic methods in teaching and interesting people. For this purpose national organizations possessing motion pictures have been invited to co-operate. The committee desires to learn of high-grade films treating of health, play, children, prisons, Summer babies, child labor, flies, and any other subject interesting to public officials and social workers. Correspondence may be addressed to E. G. Routzahn, Southern Sociological Congress, Nashville. Express packages can be addressed the same way.

SCENE FROM "THE RAVEN" (Eclair, American)

A Two-Reel Picture to be Released May 7.

Stacy, Brooklyn.

CLARA KIMBALL YOUNG

One of the Vitagraph's Popular Leading Ladies.

LETTERS AND QUESTIONS.

Answered by "The Spectator."

"Quex," writing from Burlington, Vt., takes a pessimistic view of motion picture progress. Without indorsing all the opinions expressed, the remarks of "Quex" are quoted because they indicate how strongly a great many people feel that motion pictures stand in need of further improvement:

I have read in the magazines a great deal about uplifting the motion pictures, but they seem to me to be on a lower plane than ever—that is, the Licensed; I don't know much about the Independents. Most of the pictures are melodramatic enough to put the ten-twenty and thirty blood and thunder shows to the blush. In the pictures we see deaths, murders and hair-breadth escapes galore. They are worse than the ordinary dime novel. Now, I enjoy a good motion picture show as well as anybody, but I do wish the Licensed people would give us better subjects. They are trying a long-suffering public too far. I think the Pathe Weekly very fine and the Pathe people certainly ought to be commended for their work in that direction. Of course all our films can't be educational, and the patrons would not wish it to be that way, but we would like to see some good dramatic films worked out in the proper manner. I am sure that the motion picture audiences all over the country are people of taste and refinement. Can't your magazine help us to get a better class of films and do away with the blood and thunder stuff they are hurling at us. THE MIRROR seems to be able to accomplish a whole lot, and I wish you would help us in this case.

The Spectator has been under the impression that the very thing which "Quex" wants to see done is being done with remarkable success. Motion picture drama is yet in its infancy—scarcely three or four years old, and any one who recalls what the pictures were before that time cannot fail to be impressed by the revolution that has taken place. And they are better in every way to-day than they were a year ago, "Quex" to the contrary notwithstanding. If there are still too many melodramas of the lurid type, too many cowboy pictures, and too many silly farces, "Quex" should not despair. Nothing good was ever accomplished except by healthy growth. The tastes of a hundred million people are not to be uplifted to the highest plane in a day or a year or a decade or a century, and the amusements of the people are governed by the popular demand in the long run. What the masses of the people want they get—not so fast, perhaps, as some impatient people would like, but quite as fast as the popular pressure, aided by the press, makes itself felt. But perhaps "Quex" has not been seeing all the better pictures, or perhaps "Quex" has ideas running to the Rollo type of literature. As for THE MIRROR'S ability to accomplish things, it makes no claim other than to help, in its way, toward artistic and ethical improvement. That it has helped some seems to be conceded, and it hopes to continue to be of assistance in the future. But too much must not be expected either of THE MIRROR or of the picture producers, to whom all the larger credit is due for the great advancement that has taken and is taking place. "Quex" should cultivate patience and also charity for the less cultivated tastes of others.

Here is another reader who sees things darkly, although not so darkly as the one quoted above. W. C. Boyer, writing from Akron, O., says:

Where is the stage director when some pictures are made? He must be on a vacation, and the actors slip one over. Get me? Personality is everything, to my notion, in the "movies," but some of them are downright vulgar, and the sooner the director or actors themselves wake up and get on the job in a refined, decent way the sooner motion pictures will reach the lofty place in the amusement world and art which is their due. The comedian who cannot be funny without vulgarity should try burlesque, or, better still, "the farm." Even burlesque is a Sunday school compared to a few years ago, and that is as it should be. There is a comedian with the ——— who has Salome muscles or something; he pulls the same crazy jumping or shaking in every picture. I saw him in a bathing scene, and if he had pulled the repulsive business on the legitimate stage the officers would have pinched the joint. He used to be funny before he annexed that jim-jam stuff. Now, on the other hand, do you remember Harry Myers in Too Much Mother-in-law? Now, that was clean comedy. In the scene where he broke the plates on the fake picture he seemed brimming over with surprise, relief, joy, hilarity, and it was all written in his face and whole manner and attitude. I have watched his work a long time, and he is clean, bright and refreshing and in my opinion ranks as one of the best in the picture world, and I am not alone in this, as I have heard countless compliments passed on him. The film people need actors of his type, and when they bring it up to that standard the picture show will be recognized by the public as a place of art rather than a place to drop in for a few moments' rest, regardless of what is being shown. True character portrayals, modesty and care of detail should be the stage director's and actors' watchword. Now, I do not mean this as a boost or knock in any way; it is my candid opinion, and I have waited long enough to express myself. No one is a greater "fan" than I or wants to see the "movies" come to the front worse than I, but we all realize that it must be done properly. The opinion of the public that will reach the film men through your most interesting section of THE MIRROR will do wonders toward awakening them to a sense of their responsibility and duty to the public. I am not in the business in any way, shape or form, but a regular reader of THE MIRROR.

Decency should be held as an absolute essential in picture playing, and it is so held by every reputable company. Indeed this has been one of the strongest points in favor of motion pictures as the great amusement for the masses. The actions of the player referred to have not impressed the reviewers of THE MIRROR quite

SCENE FROM "ATTACKED BY A LION"

A Gaumont Film Announced for Release May 16

in the way expressed by the above writer, but this is not to say that others may not agree with him. At any rate it may serve as an indication to producers how closely such things are watched and resented even by picture patrons of the type of this one, whose slangy style of writing might lead one to conclude erroneously that he would be none too exacting about the ethical quality of the entertainment served up to him.

"T. W." writes to correct a statement made recently in reply to "Picture Fiend" regarding the identity of the actress who played the Indian girl in The Legend of Lake Desolation (Pathe). It was stated that Gwendoline Pates did not play the part. "T. W." says she did and that he knows.

Capt. Leslie T. Peacocke, of Los Angeles, writes to congratulate The Spectator for assistance rendered photoplaywrights in the matter of being accorded credit for authorship by the producing companies. He notes the addition of the Reliance Company to those now announcing the names of writers of picture stories, and he states that David Horsley is about to inaugurate the same policy with Nestor photoplays. The captain adds that the Nestor Company is producing a number of his humorous magazine stories, commencing with The Simple Life, which appeared last year in *The Ten Story Book*. The captain further remarks: "It seems strange that almost every actor depicting a medical doctor must always sport a beard. Personally I know a number of eminent physicians who are clean shaven." Yes, and it is pretty generally held by the best authorities that a doctor, as a sanitary precaution, should wear no beard.

"Ardent Admirer," of Philadelphia, remarking that as The Spectator seems "to be the bureau of information," begs permission to ask a few questions. (1) The two men in Positive Proof (Essanay) were Harry Cashman and Frank Dayton. (2) The "short, stout" comedian referred to is probably John Cumpson. He is now with the Imp.

"S. G. S.," La Grande, Oregon: (1) Dr. Pill in Dr. Pill's Patient (Essanay) was Bryant Washburn. (2) Kenneth in A Timely Rescue (Vitagraph) was Harry Morey. His sweetheart was Carrie Birch. (3) The half-breed's daughter in the picture of that name (Vitagraph) was Lillian Christie. (4) The father in Between Father and Son (Kalem) was William H. West. (5) The lead in The Impostor (Lubin) was Romaine Fielding. (6) Anne Boleyn in Cardinal Wolsey (Vitagraph) was Clara Kimball Young. (7) The leading lady in Live, Love, and Believe (Essanay) was Dorothy Phillips.

"H. E. T.," New York city, thinks Leo Delaney "is the neatest dresser in the pictures and his acting in Vanity Fair (Vitagraph) was fine." "H. E. T." wants to know if he is still with that company. Yes, he is. Some of his recent appearances in Vitagraphs are as follows: The lead in The Unknown Violinist, released April 6; the part of Mr. Livingston in At Scrogginses's Corners, released April 9, and a principal part in The Governor Who Had a Heart, released March 27.

Constance Gordon has been reading THE MIRROR for over a year and finds "each new number better than the preceding one." She also is an admirer of Leo Delaney, thinking him best in The Love of John Ruskin.

"E. M. G.," Philadelphia, wants to know the names of a number of players in Biograph pictures, which indicates that he is one of those welcome persons known as a new subscriber. He has not yet read of the Biograph rule not to announce the names of their players. Biograph productions during the past seven weeks have been made in and around Los Angeles, California.

"E. B.," Indianapolis, Ind., wants to know who plays the wife in Bob's New Scheme. As the name of the company making the picture is not given, it is impossible to identify the player.

PENNSYLVANIA EXHIBITORS' LEAGUE.

The Exhibitors' League of Pennsylvannia will hold its State convention in Pittsburg, June 24 and 25, instead of Harrisburg, as had been previously announced. The reason for the change is said to be the apathy of the Harrisburg exhibitors, who failed to provide proper arrangements and accommodations.

FIRST KALEM EGYPTIAN SUBJECT.

The Kalem Egyptian pictures which have been in process of making in Egypt for some months, will soon be ready for release. The first one is called The Fighting Dervishes of the Desert and will be released in May. The cast of characters include the following: Zahrah, daughter of a Coptic Priest, Gene Gauntier; Hassan Ali, an Arab Sheik, Mr. Clark; Ishmail, Sheik of the Dervishes, Mr. Vignola; Father Moose, Coptic High Priest, Mr. McGowan; Arab runner, Mr. Farnum; Arab Envoy, Abdulla Ya Fari. It may be said truthfully that the public is anticipating great things of the Kalem Egyptian series.

MAYOR GAYNOR CAUGHT BY CAMERA.

The practice of securing motion pictures of people prominent in the public eye has led to the filming of nearly all possible Presidential candidates. Although Mayor Gaynor, of New York, says he is not a candidate, he continues to be discussed for the office and consented to pose for the motion pictures. The pictures were made with the City Hall as a background.

GUY COOMBS

Member of the Kalem Florida Stock.

PERSONALITIES OF PLAYERS.

GENE GAUNTIER writes from Cairo, Egypt, that the Kalem players, of whom she is the leading lady, finished their most strenuous experience up the Nile late in March and expected to spend Easter Sunday in Jerusalem.

HOWARD MITCHELL, of the Lubin players, had an unexpected experience recently, when he visited a Philadelphia police station for local color. He got mixed up with the "bums" and was locked up for some hours, gaining his liberty only after the most exasperating delays—all induced, it might be added, by his joking associates of the Lubin company.

ALBERT MCGOVERN and ETHEL ELDER, of the Powers players, have been asked to play Arthur Dudley Hall's Love the Conqueror, but have declined, preferring to stick to the motion picture business, with which they have been identified since its infancy.

ROY MCKEE is a recent addition to the Lubin players, Jacksonville, Fla., section.

LILLIAN LEIGHTEN, of the Selig Eastern players, has won much praise in her many character impersonations. She has been recently cast as Mrs. Katzenjammer in the Katzenjammer series of comic pictures now being made by that company.

FRANCIS MOYER has joined the Lubin forces, being attached to the Florida comedy section.

CHAUNCEY D. HERBERT has been engaged by the Selig Company to play the captain in the Katzenjammer comic series, to be inaugurated May 3.

COLIN CAMPBELL, one of the directors of Selig's Western Studio, is now a member of the lodge of Benedicts. Mr. Campbell was married shortly after he assumed his duties at the Edendale breeding ground of Selig pictures, but his natural bashfulness prevented him from making the fact public until one day last week, when he was surrounded by the inquisitive company and forced to confess. They have taken a bungalow near the Edendale Studio.

WILLIAM V. MONG, who is well known to followers of the legitimate stage from his past performances of The House Next Door, The Clay Baker, etc., and present scenario editor of the Selig Polyscope Company, has been loaned by Mr. Selig to the theatrical producing firm of Rowland and Clifford for their forthcoming all-star production of Divorces, which is scheduled to open at the Whitney Opera House in Chicago April 20. Among other notables in the cast will be Sheldon Lewis, Charlotte Granville, and William Emery, now playing with the drama players.

PHYLLIS GORDON, a vivacious, beautiful, and talented blonde, has been engaged to play leading female parts with Selig's Western Company. Miss Gordon makes her initial bow as a regular Selig star in the release of April 22 entitled The Hand of Fate, or The Mysterious Blonde. For four years previous to entering the ranks of Selig players, Miss Gordon was a prima donna under Shubert management.

OSCAR EAGLE, it is reported upon good authority, is to join the Selig producing staff during the month of May. Mr. Eagle bears an enviable reputation as a producer and student of stage direction.

GEORGE L. COX, long a popular member of the Selig gallery of players, has recently developed into a producer and writer of more than passing ability. His first two pictures are The Other Woman, released April 15, and The Law of the North, April 23.

101 BISON FEATURES CONTINUE.

It was erroneously stated last week that the production of 101 Bison features had been temporarily suspended with fifteen completed subjects on hand, the 101 Ranch company having gone on the road. The Bison company states that this is incorrect, that the 101 Ranch and outfit was bought outright by the Bison company, that the big producing force is actively at work in California, and that even greater and more elaborate Western subjects are being made than any that have hitherto been released. This explanation is interpreted to mean that the Miller Brothers and Arlington 101 Ranch Wild West, now touring California, is not the original 101 Ranch outfit purchased outright by the Bison company when it undertook the production of these feature two-reel Western subjects which have attracted such wide attention. The 101 Bison feature subjects are being put out by the Bison company as features with exclusive territorial rights. The first release under this plan will be Blazing the Trail. The demand for these features is said to be gratifyingly heavy.

SCENE FROM "TRUE TILL DEATH" (Melies)

A Motion Picture Story of the Civil War, to be Released April 25.

NEWS FROM THE PRODUCERS

Katzenjammer Series by Selig.

The Selig Polyscope Company have secured the rights to produce in motion pictures the famous comic supplement characters, The Katzenjammer Kids, by Gus Dirks. Upward of fifty-four of the largest circulating newspapers in this country show the antics of Hans and Fritz to their readers each week, and there is scarcely an adult or child in the country that isn't familiar with the Katzenjammer Family, even down to the Captain and Heine. The Selig production department have been busily engaged for some time past producing a series of "Katzies," and the Selig vaults already contain a goodly assortment of these popular farces. Commencing May 3, one Katzenjammer picture will be released each Friday, and will occupy half of a split reel, the other half being devoted to some educational or topical subject. This series should prove immensely popular.

Recently the Selig Polyscope Company's Western studio secured what is considered the greatest and most sensational of the famous Selig animal pictures. It is entitled Down in Africa, and the Selig Company announce that it will be released shortly. Baby Lillian, the famous child actress, plays an important part in the production, and Betty Harte plays the heroine.

In their release of April 29 the Selig Polyscope Company gives another example of its energy, by being the first engaged to utilize the much-talked-of dictograph in motion pictures. During the past year the dictograph has played an important part in many of the big sensational bribery cases which have come to the notice of the public. Exposed by the Dictograph is the title of the release.

A Melies Feature.

G. Melies announces the release April 25 of a special film, True Till Death. The story is produced under the direction of William Bracken and under the personal supervision of Gaston Melies, whose studios are located at Santa Paula, California. This is one of Mr. Melies's big productions, for which he anticipates a great demand among the exhibitors. The story is laid in the days of the Civil War. Besides several novel vision effects the production is said to be noteworthy for its exceptionally beautiful outdoor scenery, which is considered most commendable by those who have viewed the film. The subject has been advertised extensively among the exhibitors, and it is thought probable that it will be featured by a great many of them.

Other Melies coming releases are: Widowers Three, a comedy, May 2; Finding the Last Chance Mine, a drama, May 9; The Swastika, a drama, May 16; All Is Fair, a comedy, May 23, and The Rustler's Daughter, a drama, May 30.

Demand for Thanhouser Feature.

Independent booking exchanges report an unusual advance demand for The Cry of the Children, the Thanhouser child labor feature, especially in sections where there are factories. The subject is said to deal as boldly with the child labor problem as the original poem by Elizabeth Barrett Browning. Thanhouser announces that a real factory was converted into a film studio to give the film accurate local color. The production is in two reels, Tuesday, April 30.

The big film factory at New Rochelle is turning out fine work these days. The releases for Tuesday, April 23, and Friday, April 26, are especially noteworthy. The first of these, Rejuvenation, was produced by the Florida Thanhouser stock, the other, When Mandy Came to Town, by the home one. Both are of a dramatic order.

Combining a dramatic story and the 1912 Spring and Summer fashions in a film is the latest Thanhouser achievement. An idea of the story end may be found in the title, The Saleslady, and of the fashion part in the announcement that real models show with real Worth, Paquin, Louise, and Redfern creations. There are all the tailored morning costumes, afternoon gowns, reception frocks, dinner gowns and opera wraps that have been accepted by society for wear this Spring and Summer. The women should go into spasms over this novel film.

Imp Military Picture.

The Imp Films Company will release on Decoration Day a military drama entitled The Peril. The plot of this story is said to be intensely strong. It centers around the attempt of a foreign spy to secure papers relative to the disposition of the guns in a fort which is of great strategic value. The military and fort scenes in this picture are wonderfully realistic. King Baggot is seen in the character of a captain, who meets with many surprising adventures in the execution of his duty and in his courting of a very pretty girl whose father is commandant of the fort.

Saturday, May 18, the Imp Films Company release a subject which will be of unique interest to moving picture patrons. This film depicts some of the characteristic life of the hunting field in England. The Old World villages, huntsmen, hounds, the pursuit and rapture of the quarry, which are shown in the film, are full of incident and excitement.

Newport, R. I., enjoys the reputation of being the most fashionable spot in the United States. In May the Imp Films Company will release a film containing a series of views of Newport, its marine life, etc. This will enable the distant inhabitants of this country to realize what a gay and sporty spot Newport, R. I., is.

Thursday, May 2, the Imp Films Company will release a very pretty and touching drama, entitled All for Her. The author of the scenario and the producer is Herbert Brenon, brother, by the way, of that Algernon St. John Brenon, of the *Morning Telegraph*.

Essanay Announcements.

Coming Essanay releases include: Natatia, the Greek Singer, a drama, April 30; His Thrifty Wife, a comedy, May 1; The Chauffeur, the Girl and the Cup, a comedy love story, May 3, and Broncho Billy and the Bandits, another of the Gilbert Anderson characteristic dramas, May 4.

Champion Statements.

The Champion release of April 24, entitled Brothers, is pronounced by the producers to be "a splendid subject of great and pathetic tendency."

A production of Camille, which will be issued by the same company June 10, is declared to be "still greater." It will be released, the company states, in "two gorgeous reels."

George Kleine Releases.

George Kleine releases for the week of April 22-27 are: April 23, by Cines, The Treasure Cave, with the scenes set in Morocco, and telling the ancient tale of Ali Baba and the Forty Thieves, produced by the Cines company; April 24, by Reliance, John Milton, the Blind Poet, a drama combining drama and biographical interest, and on the same reel Exhibition Drill on U. S. S. *Excellent*; April 27, by Cines, Lamb, the Suffragette, a comedy of amusing quality.

CALGARY EXCHANGE MAN VISITS EAST.

J. J. Allen, of the Canadian Film Exchange of Calgary, handling independent films, was in New York during the past week investigating film production of the independent companies. Mr. Allen is a strong believer in quality.

MCCLOSKEY MANAGING EDITOR FOR LUBIN.

Lawrence S. McCloskey has been recently appointed managing editor of the scenario department of the Lubin Manufacturing Company. Mr. McCloskey is the author of a number of excellent photoplays and has had wide experience in the editorial field. He reports a marked improvement in scenario writing. Story tellers and play writers of ability now find that the game pays and are taking it up in earnest, he says.

WILLIAM GANE BRANCHES OUT.

William Gane, manager of Gane's Manhattan Theatre, New York, will open a new picture and vaudeville house in Lynn, Mass., in the early Fall. The house is being erected on Essex Street in a central location, and will cost $50,000, seating 1,200.

PLAYERS IN DEMAND.

The Nestor Company would like to hear immediately from Jefferson Osborne, Walter Whitman, Owen Martin, and James Lewis. They are requested to communicate with David Horsely.

Globe Theatre, No. 3, in Los Angeles, is a new $35,000 structure on Broadway, half Echo Park Avenue. It will be one of a chain of fifteen houses to be made by Fox, of these No. 2 at Central Avenue and Jefferson Street, will be commenced soon.

Gordon Brothers will commence the building of an $80,000 picture and vaudeville house in Rochester, N. Y., in May. The location is Clinton Street, north of the Masonic Temple.

The only picture theatre in Kirkwood, a suburb of St. Louis, has been abandoned because of lack of patronage. The population, being of the wealthy class, preferred to patronize city amusements.

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REVIEW CONTEST CONDITIONS

Contest No. 5 Ends April 30

THE MIRROR offers four prizes monthly for the best reviews of motion pictures of a dramatic or comedy nature, as follows: $5 for the best; $3 for the second best; $2 for the third best, and a six months' subscription to THE MIRROR for the fourth best.

Dramatic and comedy subjects of all companies, Licensed and Independent, are eligible for review. Reviews must be under 250 words each, exclusive of the title of the subject, the name of the maker and the date of the release. Write on one side of letter size paper, about 8 by 11 inches. Follow the form and style of MIRROR reviews. Judgment will be rendered strictly on the basis of critical and literary merit, first consideration being given to appreciation and analysis of the picture story, the directing, the settings and the acting; second, literary skill and wit of the reviews; third, judgment displayed in the choice of subjects reviewed.

All reviews received by THE MIRROR from the first to and including the last day of each month will be included in the contest for that month. The results of each monthly contest, with the winning reviews, will be published in THE MIRROR of the week next following the closing date. The current contest ends April 30.

Reviews for competition in the contest should be addressed "Review Contest," DRAMATIC MIRROR, 145 West Forty-fifth Street.

SCENES FROM "ALKALI IKE'S BOARDING HOUSE" (Essanay Western Comedy)

Featuring Augustus Carney in a Character in Which He Has Made a Distinct Hit

Reviews of Licensed Films

The Unknown Violinist (Vitagraph, April 9).—As an imaginative, poetic composition illustrative of the spirit of music, this film calls up the sympathies and is delivered with much art and finish, with Leo Delaney and Charles Kent in the leading roles. There are indications, however, where it would be decidedly more impressive had the action been cut short, and while it may seem a thing of no importance, it somewhat detracts to have the tramp play the violin in the violin shop, as one naturally expects to have the old violinist hear him and appear upon the scene. This old violin maker owns an old Cremona violin, and when he retires one night a tramp breaks into his shop and finds it. It recalls to his mind the past when he himself was a master and known to men, and he starts to play. He sees on the wall an announcement of a violin contest for a silver cup. He borrows the violin, and wins the prize, and stealing away unknown brings back the violin to its owner with the prize, and there the old violin maker finds it.

Fate's Intercession (Biograph, April 8).—While this story is not as deep and compelling as some of the Biograph themes, it is a gripping little tragedy, played and constructed after this producer's general vividness of action and notable power at sustaining suspense. In some instances, however, there seems to be too frequent a change of scene with a rapidity that destroys a full continuity of thought by too much change in action of scenes. The American, who came to boom land in Mexico, sought the companionship of the little Mexican maid when loneliness tugged at his heart. She left her other lover for him, and when a land boom in another nearby region called him away, she found that her hopes in the man had been in vain, for he refused to take her with him. It was then that she told her former lover that she would marry him, if he would cut out the false heart of the Americano, and the lover followed to carry out her desire. He waited in the room at the hotel where the American was stooping, and being untutored blew out the gas. As a result he died from the fumes, and the little Mexican girl, who had realized her mistake in sending him on such an errand, arrived too late, but the American consoled her in such a way that one imagines he was ready to make what restitution he could. Aside from the gas incident, it is not a story of particular freshness, but it brings out a deeper thought in the repetition and is more than acceptable on that account.

Burnt Cork (Vitagraph, April 8).—There is an amateur minstrel show in this film and the idiosyncracies of such an occasion as well as the fun contained therein are set forth in an amusing manner, although not fraught with as much spirit as might be. The burlesque farce built around the incident is likewise amusing, and relates how the young son of the end man of the minstrel show put indelible ink in his father's make-up, which he was unable to remove after the show. When he arrived home his wife would not let him in, and a dark woman quarreling with her husband mistook him for the gentleman on whom she was bent. A wallop from her stick brought the wife to the door, where the husband had laid down to rest, and she was able to recognize her husband at this point.

Pushmobile Races (Vitagraph, April 8).—This popular sport in Los Angeles, Cal., makes an interesting and novel picture subject, in which the parade of the decorated pushmobiles is first seen and later the race itself with the winners. Florence Turner is also present and seemed to enjoy the occasion immensely.

The Brigand (Cines, April 9).—An interesting adventure of war is set forth on this film, and is finely put on in representation of the Napoleon period and in the choice of scenes. The acting is very good, but its chief interest lies in the adventure and a skirmish between the brigands and the soldiers. The soldiers make a certain farm their headquarters and a soldier makes love to the daughter of the house. This causes her lover to resent the insult. He joins the brigands rather than receive punishment for insult to a soldier. In a skirmish he is wounded, and found by his sweetheart and her father. They hide him successfully in the well, and later the girl takes him to safety by concealing him in a wine barrel among those she is supposed to deliver.

Pathe's Weekly, No. 15 (Pathe, April 8).—The subjects of this weekly show the close of the Winter season at St. Moritz, Switzerland, by a horserace on the snow; thirty-eight men from the crew of the "Maine" are buried at Arlington Cemetery, Washington, D. C.; a flood at Logansport, Ind., caused by an ice jam in the Wabash River, with the streets in an icebound state; the toasting of the new Chinese republic under the Chinese flag at Rome by the Chinese Minister and his family; the presenting of flags to the regiment which took part in the Boer War by Lord Denham, Governor-General of Australia, at Melbourne; the visit of Governor Woodrow Wilson, candidate for President, at Fond du Lac, Wis.; the escorting of three hundred Arabian cameleers to the coast near Benghasi, Tripoli; the opening of the Agricultural Exposition, Paris, France, by President Fallieres, and a three-day blockade by snow of a Rock Island passenger train twenty miles from Gem, Kan.

The Reformation of Kid Hogan (Lubin, April 9).—The players have brought much sympathy to bear upon this little tale and it is put on with characteristic finish, but the treatment afforded the story itself does not lend much to the dramatic vigor of the production. It has been made too much a series of situations, without a smooth, progressive sequence of events. The kid is a fighter and the factory girl whom he loves tries to change his life. Her mother dies, and while she is on her deathbed the kid comes in drunk and the girl dismisses him from her life. He goes the downward path and she becomes a member of the Salvation Army. They meet at a gathering in the street and his reformation is forthcoming. In places the sentiment is somewhat too theatric to please the fast growing demand for naturalism in pictures. His sudden conversion and preaching in the cheap hotel, where the men proceed to take off their hats, is an instance. The role of Kid Hogan is acted by John Halliday with much understanding and character, while Orral Hawley plays with her usual capable spirit the role of his sweetheart. The late Mace Greenleaf is the kid's manager.

Rowdy and His New Pal (Edison, April 6).—The Edison's lively and interesting dog is the star of this film and brings along plenty of entertaining action with his presence. The story is obviously one more of sentiment than of nature, but it affords a pleasing and diverting little entertainment. The other members of the cast are Yale Boss and Philip Tannura, the boys concerned, and George Lessy and Bliss Milford, the parents of young Mr. Boss, who is supposed to own the dog. Rowdy insists on accompanying his young master on an errand and gets lost. He is saved from abuse by a newsboy, who takes him to his home where he lives alone in a shack. Rowdy becomes very fond of his new master, and one day, when he falls sick, he proceeds to supply his new master's wants, and milk, bread and a string of sausages disappear from the neighbors. They investigate and follow the dog, and thus find the sick newsboy, who is sent to the hospital. Rowdy's real owners see him depart in the ambulance with the other boy and they follow, and the newsboy becomes a member of their family along with Rowdy.

Dr. Brompton-Watts's Age Adjuster (Edison, April 6).—There is good humor in this unique travesty on quackery, and it makes a novel trick picture as well. The dramatic action, however, is rather meaningless, as one is not able to understand just what the characters are talking about. More well defined movement on their part might have remedied this. An old couple pass by this wonderful physician's office and the man desires to go in, while the wife does so under protest. The husband sees the thing through to the finish, but takes an overdose. At first he becomes a small boy, but as the small boy he drains the rest of the glass and becomes the ancestor of man, a monkey. The physician, however, gives him an antidote and he becomes a young man, but when his wife will not join him in his quest of youth he decides to come back to the proper age that nature had given him.

The Tide of Battle (Kalem, April 8).—When one considers the high quality of some of the Kalem war pictures of the past this picture proves a disappointment, but the disappointment arises not so much from the effects obtained and power of handling scenes, but from the weakness of the story and the insipid, inconcise development, which fails to take account of cause and effect in drama. The first few scenes representing a reception given to the new recruits from the South is exceptional, and presumedly must have been taken in some large old colonial mansion. The battle scenes are likewise noteworthy, while a feature of the film is the swimming of the lake on horseback by the heroine, though just why she was obliged to take this measure is not made apparent. Another feature was where she caused a leak in the ferry transporting the enemy, thus cutting off their retreat. Her home was in use as a Federal quarters, and the Confederate lover of her sister returned as a spy to find the girl in the arms of a Northern officer. As the younger sister she had been his silent adorer, and upon his being wounded she carried information to the Confederates of the intended attack of the Federals. She was not seen to actually deliver this message, but it is presumed she did, for the Confederates lay in ambush and thus drove back the Federals, while she rendered useless the boat by which they came.

Driftwood (Selig, April 9; Herald Square).—The strength of this picture, which is undeniable, is in the convincing way in which an unfortunate but innocent girl, set adrift in a great city, is seen to struggle against fate and the devil to keep from starving and at the same time save her honor. Out of work, she yet had courage to rebuke the brutal advances of the politician, introduced to her by the lodging house woman. Later, when in distress, she sought shelter at the Municipal Lodging House, the politician saw her and had her refused admittance. In the bread line she met a young man in like plight. She looked so much like a missing heiress, just then being "first-paged" in the yellow press, that at last in desperation she tried to impersonate her. The parents discovered the deception, of course, but she pleaded so hard for help that they took her in, while her young man companion went out and miraculously found their missing daughter and brought her back. These last scenes by their improbability and disconnection from the original theme of the story weaken the end. In fact, it seems like two stories joined together.

At Scroggin's Corners (Vitagraph, April 9; Herald Square).—John Bunny plays a serious and pathetic part in this picture in a way to convince, in spite of the disjointed, illogical story. He is a country merchant with an adopted daughter, who runs away with a drummer to New York, to go on the stage. When she finds out the drummer she gets a job as model for a sculptor, who speedily makes a statue, wins

LUBIN FILMS

Released Saturday, April 13th, 1912. Length, 368 feet.

California Ostrich, Pigeon and Alligator Farm

A wonderfully interesting picture of an extensive institution in Lower California. The giant birds appear to enjoy civilization. Even to carrying people on their backs. The beauty pigeons rise in clouds and return to their home and keepers, thousands of little alligators scramble over one another in the ponds, while the big fellows show fight to the keepers, who laugh at their wicked attempts to bite.

Released Saturday, April 13th, 1912. Length, 670 feet.

Becky Gets a Husband

This is a terrible tangle of mixing a Jewish family with an Irish family. Becky Cohen and Pat Casey, next door neighbors, start flirting, and then fall in love. The parents on both sides put up an opposition, which is finally overruled. But at the wedding the two factions fall out, and there is a rough house, which is finally quieted down by the fire department turning the hose on the party.

Released Monday, April 15th, 1912. Length, 1,043 feet.

In After Years

John Wilson's wife being tired of the simple life and having money of her own leaves her home for the great city. At the same time Marion, the little girl, wanders away and is lost. Jim Connors, a newsboy, finds the child, and takes her in. Jim and his mother care for the little one, and she grows up to be a beautiful girl. Jim opens a fine drug store, and is about to marry Marion, when John Wilson, much broken down, goes into Jim's store, and recognizes his child. Connors and Wilson become partners.

Released Wednesday, April 17th, 1912. Length about 1,000 feet.

The Lover's Signal

Raymond Dawson and Frances Livingston are in consequence of paternal objection, forced to carry on a clandestine courtship and at the signal of the whistle Frances hastens to the trysting place. Two girls, chums of Frances, for a joke send an anonymous letter, stating that Raymond is a married man. On reading the letter the little girl swoons, and on recovery she has lost her memory. The doctor being unable to help her, suggests that the lover be sent for, he gives the whistle and it restores his sweetheart's reason.

Released Thursday, April 18th, 1912. Length about 1,000 feet.

A Gay Time in Jacksonville, Fla.

Two Germans arrive at Jacksonville, Fla., and resolve to see the town. They visit the alligator and ostrich farms, then endeavor to scrape acquaintance with two gorgeous girls, who unfortunately for Fritz and Hans have gentlemen friends who resent the freedom. They then shamble into the Morocco Temple, and are promptly kicked out. The firemen turn the hose on them, and finally the police escort them to the depot and advise them to take the next train.

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CURRENT PRODUCTIONS BY EDISON DIRECTORS

J. SEARLE DAWLEY — The House with the Tall Porch; The Lighthouse Keeper's Daughter; The Spanish Cavalier

NEXT—Out of the Deep—May 3

ASHLEY MILLER — Charlie's Reform; Church and Country; Winnie's Dance

NEXT—The Insurgent Senator—April 16

C. JAY WILLIAMS — Archibald Chubbs and the Widow; Two Knights in a Bar Room; Is He Eligible?

NEXT—The Dumb Wooing—April 17

OSCAR C. APFEL — How Washington Crossed the Delaware; The Mine on the Yukon; Rowdy and His New Pal

NEXT—The Boss of Lumber Camp Number Four—April 19

★MELIES★

WESTERN PICTURES

APRIL 25th, 1912

TRUE 'TILL DEATH

BETWEEN Phillip and Paul, Elizabeth chooses Paul for her husband and is blessed with a happiness she had never known. The Civil War calls Paul from his wife and child never to return. He expires on the battle-field in the arms of his friend Phillip. Twenty-five years later Phillip again proposes, but is refused because the sacred memory of her dear husband is never lost to Elizabeth. A mask ball to which her grandchildren wear the costumes she and Paul had once worn revives sweet memories. She has a vision of Paul once more leading her through a graceful dance, and in that vision comes—death.

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3 A WEEK NESTOR RELEASES 3 A WEEK

Monday, April 15, 1912

A PAIR OF BABY SHOES

A Nonpareil Dramatic Feature. Sweet Pathos and Strong Moral.

Wednesday, April 17

HER INDIAN HERO

The Greatest Red Man-White Girl Foto-Drama Ever Produced.

NESTOR

Saturday, April 20

THE LOVE TRAIL

Just Another Inimitable Nestor Western Comedy.

April 22—Lottery Ticket No. 13.

April 24—The Little Nugget.

April 27—Three of a Kind.

DAVID HORSLEY, - - - Bayonne, N. J.

JEFFERSON OSBOURNE, WALTER WHITMAN, OWEN MARTIN, JAMES LEWIS, please communicate at once with

DAVID HORSLEY,
Nestor Films, Bayonne, N. J.

a prize, and takes her back to her father as his intended bride. This is strictly school girl romance, and cannot be classed as drama, although Mr. Bunny plays the father so well that we forget for a moment. There was also a counterplot in the story of the old man indorsing a note which the signer of the note couldn't pay, but a thirty-days' extension was secured, and that's the last we see of the note or the old man's financial difficulties. Just as well, perhaps, as it was feared for a time that the sculptor would pay the note with his prize money so miraculously won in thirty days. Edith Halleren was the girl, Leo Delaney the drummer, and James Morrison the sculptor.

His Father's Son (Vitagraph, April 10; Gane's Manhattan).—That the son was a chip of the old block was proven by the boy refusing to help his father out when the old man found himself short in the cotton market with his own son at the other end of the game. The father had previously banished him because of his bad habits which the boy abandoned. However, in the end father became reconciled when son gave him a check to cover his losses. The story would have been stronger if it had displayed more natural development without jumping to its points, as, for instance, when the stony hearted son suddenly appeared with a check for his father. Earle Williams was good as the son, Rose Tapley was satisfactory as the mother, and Rosemary Theby was charming as the sweetheart. E. R. Phillips was too explosive as the father.

Is He Eligible? (Edison, April 10; Gane's Manhattan).—Comedy of real humor is presented in this picture, although at one point a little judicious ingenuity would have made it more convincing. When the young man met the heiress at the ball and followed this by calling to see her, her mother, who was of masterful deportment, insisted that he must be investigated. So she went to a detective agency to have the investigation carried out. A young woman (Mary Fuller) was put on the job, and she succeeded in hiring out to the young man as stenographer. The ease with which she accomplished this marred the story. Detectives do not find their work quite so made-to-order. However, the young man fell in love with her, and so had no more use for the heiress and her domineering mother. The picture was put on by C. Jay Williams. Bliss Milford was the heiress, Susanne Willis her mother, William Wadsworth her father, Walter Edwin the detective, and Yale Benner the eligible young man.

A Leap Year Elopement (Kalem, April 10; Herald Square).—There is spontaneous wit in this picture and it is well worked out. The story concerns an athletic girl, who falls in love with a young chap, whose parents are too careful with him to permit him to have free, youthful development. She teaches him to skate, and takes him on long pedestrian trips, but papa locks him in his room. The mischief, however, was already done. She had proposed, and he had accepted. So she came to the house, whistled him out of a second story window, and they eloped, pursued by papa. The pursuit included an ice boat trip, the pursuing craft being an ice-mobile or whatever it may be called. The elopers got safely away, and were married when papa arrived, and he, being more sensible than he had hitherto appeared, gave them his blessing, kissed both of them, and would have kissed the preacher if the good man had not ducked.

The Spanish Cavalier (Edison, April 9).—The well-known song of this title seems to be the inspiration of this picture, but the plot is formed around the Inquisition period in Spain, and the film proves not only a fine representation of the times in backgrounds, costumes and spirit,

but is also a highly dramatic tale as well, for which the director, J. S. Dawley is to be much commended. The cast includes Benjamin Wilson as the cavalier, Laura Sawyer the lady of his heart, Jessie McAllister her maid, and James Gordon the nobleman who tried to win away the girl's love. On the departure of her lover to war she had drawn his picture on the garden wall as something by which to remember him until his return. She had built a sort of shrine around it, and when she refused the advances of the nobleman he sought this (her seeming worship of the picture) as an excuse for bringing her before the Inquisition. Her maid was forced to declare her a witch through torture, but she was saved by the priest, who had married her to the cavalier before his departure. The priest sought the cavalier and together overcame the guard of her dungeon, and then the cavalier and maid escaped through the sacrifice of the priest. The entire production is marked with that finish and art which this company is wont to display in representation of the days of romance and chivalry.

Their First Kidnapping Case (Biograph, April 11; Gane's Manhattan).—This is another in the series of exaggerated farces exploiting the two foolish burlesque detectives. They are called to rescue a kidnaped baby and follow three men carrying an infant to a hospital. They arrest the men and secure the child, only to learn that it has smallpox. They are then held in quarantine for fourteen days. Honest to goodness, this reviewer wishes it had been fourteen years, although there may be some people somewhere who prefer this sort of farce, in which case they will find this particular farce very much to their liking. The wit of the plot, however, surely deserved more artistic handling.

Help, Help (Biograph, April 11; Gane's Manhattan).—The farce spirit is better held within bounds in this subject than in its companion on the same reel. The story is also humorous, although its conclusion was prolonged considerably after its inevitable ending was anticipated. Nevertheless, the fear of the little wife of the suburbanite who hid in a trunk from the supposed burglars and the haste of the husband to get home in an automobile that blew up in clouds of smoke several times were highly amusing. The shaking curtain that caused the wife's terror was due to a pet dog concealed behind it.

All in the Family (Essanay, April 11).—One finds this a human little comedy of no small amount of character, containing excellent dramatic evolution and, furthermore, played in fine spirit. Whitney Raymond and Mildred Weston play the leading juvenile roles, and Howard Missimer and Helen Dunbar are equally important to the story as the widower and widow, the parents of the young people. The son of the widower tires of country life and decides he must go to the city, and the daughter of the widow is likewise inclined. Although they come from the same country town, they first meet in the city and eventually land in the same boarding house. The young man goes the downward path until he cannot pay his board bill, but he is helped by the girl, and thenceforth determines to be worthy of her. He makes good and the two parents in the country likewise fall in love with each other, conclude to go to the city for a marriage and meet their children at the same minister's for the same purpose. Of course one naturally wonders if there had not been any correspondence between the children and parents in the meantime, but the film would seem to indicate that there had not been.

Laughing Gas (C. G. P. C., April 9).—It is rather hard to see just why the gas used on the patient in this film should be called laughing gas, as it put him to sleep in such a way that he could not be wakened. The amusement to be derived from the film comes in watching the efforts of various people to arouse him to consciousness after his experience in the dentist's chair. It has humor of the rough and hilarious sort, some of which is not without novelty.

Broncho Billy and the Girl (Essanay, April 9).—Of course Broncho Billy is Mr. Anderson, and he again presents the reformation of an outlaw by the leavening process of love, but with a marked distinction and differentiation from any of his preceding roles, and perhaps this freshness and originality exhibited both in the actor himself and the plays in which he appears is one of the most notable points in his work as a producer. A distinct character is brought to this smooth-going little drama by his delineation of the besotted outlaw, who saw nothing in the lives of others about him until awakened by the girl, most capably played by Vedah Bertram. He first meets her at a dance, where he interrupts the fiddler by starting to put a bullet through his violin. He listens to no one but the girl, who is able to put him out of the hall. He meets her again and she tries to reform him by reading the Bible, which he refuses to accept, a natural point which is not often seen in pictures, showing in the place of nature only mock sentiment. He robs her own father without knowing it, and when he discovers the fact he comes back to return the stolen money. The girl pleads his case and a reformation is started. The latter part of the scenario is apt to be confused because the actual taking of the father's money is not seen, although as well indicated as it could be without really introducing the criminal act. In one particular Mr. Anderson's playing should be criticised. He has an inartistic habit lately of staring to the front, which gives him an appearance of self-consciousness annoying to many spectators.

The Redemption of "Greek Joe" (Selig, April 11).—It is to be regretted that many of the good points of this capital story are lost in the telling. It is, however, a noteworthy picture in many ways, having for its life and background scenes around a coal mine, with a wonderfully realistic explosion, from the effects of which two men are subsequently released, and for these features alone the film stands out as a particularly interesting production. The character of the erratic drunken father is a unique one and is especially well conceived by the actor. Because of the old man's conduct his son becomes somewhat discredited and an outcast from society and the brother of the girl he loves will not permit any further friendship. Both these young men are miners, and for some reason not altogether apparent go down into the mine when it is prohibited because the explosives necessary for the conducting of a mine have been stolen. There is an explosion and the two men are buried. The father, who it appears was an old chemist, makes an explosive and at the risk of his own life blasts away the rock barrier and saves the young men. In the relating of the story one is obliged to wait too long a period before being made aware that the old man is the father of the youth who protected him and presumedly it would have been more logical at the end had the fact that he was a chemist been previously established. The fact, too, that the explosives were stolen caused a foreign element to enter into the story, as the spectator naturally wonders who stole them and is looking for the thing to be exposed.

That Chicken Dinner (Lubin, April 11, Herald Square Theatre).—Whether the fun contained in the conclusion of this film, where the laugh comes on the tramps in being cheated out of a well earned chicken dinner, is amusing enough for production in these days in which the spectator is no longer satisfied with the stale joke, is perhaps a question, nor is any novelty or freshness displayed in stage business or incident. A bunch of tramps are seen to steal a chicken from a coop, roast it in mud and in various groups gather together the other essentials to such a dinner. When it is all prepared, they are driven off by the sheriff and his friends, who help themselves.

His Little Sister (Lubin, April 11; Herald Square Theatre).—The German who keeps the tavern of the small Western town, receives a letter from his sister that she is coming to live with him. He shows her photograph to the boys, and they prepare to receive the beautiful creature, but the picture was taken thirty years before, as the boys learn on her arrival, and they are much disgusted with her shape and face. A horse thief is captured and instead of hanging him, they compel him to marry the woman. As may be seen the story has wit, but lack of delicacy in treatment and acting makes it a bit too broad and offensive.

Church and Country (Edison, April 12; Herald Square Theatre).—This picture continues the Edison historical series and concerns an episode of the Winter at Valley Forge. It is put on with the usual insight and aptitude that this company has ever displayed in bringing out these subjects. A dramatic and striking little drama is built around this incident, and tells the story of the awakened conscience of a young minister. At the beginning of the war his mind was inclined toward peace, and he stood out against them all, even the girl involved. The change in his attitude is brought about by his meeting with General Washington. His sweetheart who is maid at the inn discovers a plot by British soldiers to waylay Washington on his departure from Valley Forge, and starts out to warn him. The minister meets her, and feeling that it is not the work for a woman to do, takes the message himself, and arrives before Washington, just as the general has come up to the British in ambush. Back in camp the minister sees the consecrated purpose in Washington, and learns thereby that war backed by a mighty purpose is an exalted thing. He preaches a sermon on war, causes many to enlist, dons a uniform himself, and receives the sword from his sweetheart—a thing he had refused at first. Ashley Miller, the director, has succeeded in bringing much spirit and truth into the performance, and each role is exceptionally well sustained. Robert Connesa is the minister; Nancy Avril, his sweetheart, and Charles Orle gives his usual satisfying interpretation of George Washington.

Becky Gets a Husband (Lubin, April 13; Herald Square Theatre).—The fun of this highly entertaining little farce is obtained in watching the humor to be found in the depicting of types, when the Yiddish family unites in marriage with the Irish—a rather inconceivable combination—and it is not difficult to imagine the scrap that follows. The picture throughout is rich in ridiculous suggestion that is calculated to keep any intelligent audience in mirthful mood. Mike becomes enamored of Becky and her father, Cohen, naturally objects, but he at length consents, while Mike's father can stand it if Cohen can. There is a wedding and the scrap begins when Mike's father finds the creme de menthe is not green; and when Mrs. Cohen thinks that the Irish side of the house is getting more of his share of things good to eat and acts accordingly, there is a good set to. There is a general scramble for a cop, but the Irishman can find only a Yiddish policeman, while the Yiddish gentleman comes upon the Irish officer. When at last both a Jew and an Irish cop do appear, the Yiddish officer in his excitement and true to the instinct of his race calls out the fire department.

Captain Jenks's Diplomacy (Vitagraph, April 13; Herald Square Theatre).—One finds this a life's portrayal for fair, and it again gives the spectator an opportunity to see John Bunny in the ever interesting character of the old sea captain. While the story is a bright and clever little conception, the film lives more for the delightful character conception exhibited in its development and by the players themselves, and contains all those qualities of art and nature which have always distinguished the best Vitagraph production, for it is rich in humor and humanity. John Bunny as Captain Jenks makes a very living reality out of the merry, comfortable old sea captain, while Charles Eldridge as the gouty and erratic old friend is equally entertaining in his way. James Morrison gives an excellent presentation as the son of the friend, and the nurse is capably played by Zena Kiefe, who has a very pleasing personality. Captain Jenks finds his old friend in a great stew because he has received word that his son is sick. Captain Jenks offers to go an see the son, a thing impossible for the gouty father to do. He finds the young man in love with his nurse, and he does what he can to help by going to sleep. On his return home, the son declares his love to his father, and is disowned at once in a fit of gouty temper. There is a baby in a year or so, and the old friend is taken sick. Captain Jenks supplies a nurse. It is the baby's mother and thus the family is united, but the gouty father comes around quite consistently, and not with the over sudden haste to end a story, which is of too frequent occurence. The last scene is particularly true in this respect.

Wanted a Wife (Melies, April 11; Gane's Manhattan).—The Melies players have "put one over," in this laughable farce, that they may well be proud of. The story has spontaneous humor, and it is produced in that spirit. No one would have accused Mr. Ford of being a comedian, and yet he is delightfully funny in this picture, because he plays his part with such honest sincerity. He is the cowboy who advertises for a wife, and when she comes to the Western town, the other cowboys who have learned of the affair, manage to get her away to one of their homes, while the hotel cook masquerades as the newly-arrived bride to the disgust of the matrimonially inclined cowboy. It is all cleared up when the prospective bride goes for a walk to escape the grinning cowboys, and sprains her ankle, being found accidentally by the disappointed cowboy, who at last finds his lady love and triumphs over his tormentors.

The Secret of the Miser's Cave (Kalem, April 12; Gane's Manhattan).—More than usually novel in plot, this picture excites and holds the interest of spectators. The story starts with the death of an old miser many years before. He had contrived a secret cave which he reached by a concealed entrance from his house, operated with a spring that moved a shrine to one side. He gave his house to the mission fathers when he died, but failed to tell them the secret. Years after, the young foreman of a ranch, a rival of a Mexican for the ranchman's daughter's hand, was held up by the Mexican and his friends. The foreman defended himself from an opening in the hillside, and they heaved boulders from above, until he was walled in. He was now in a connecting entrance to the miser's cave. Believing her lover an absconder, the girl was about to wed the Mexican at the mission and in the room facing the shrine, when the imprisoned man accidentally struck the secret spring and the shrine moved away, permitting him to appear in the midst of the wedding party. The dramatic possibilities of the situation will be apparent, although they might have been realised more effectively at this point.

Abraham's Sacrifice (C. G. P. C., April 12; Herald Square).—This picture in colors tells the biblical story of Abraham's sacrifice, when Abraham in obedience to Jehovah's command, prepared to sacrifice his beloved son, Isaac, but was finally prevented by the angel of the Lord, who told him he had proven his faith by his willingness to obey. The acting is impressive, and the backgrounds and coloring very artistic, but it can hardly be said that the angel was given the heavenly or ethereal appearance that would have proven more convincing. She looked to be quite substantial, although appearing and disappearing according to the way of trick photography.

The Cataracts of Elkfarleo (C. G. P. C., April 12).—These are extremely beautiful scenes along a turbulent river.

Jocular Winds of Fate (Vitagraph, April 12; Herald Square).—The human appeal in this comedy-drama and the fine character work of Flora Finch, make the picture one of the best of recent weeks. An impoverished nobleman, played with fine taste by Maurice Costello, is urged by his attorney to marry the daughter of an American brewer. Flora Finch is the daughter, and in the opinion of this writer, it is the best bit of acting she has yet done. The part is not burlesqued, but is played faithfully. To better study his prospective bride, the nobleman gets himself engaged as the brewer's chauffeur and is treated with the most unstart snobbishness by the daughter and her fat mama, also a fine conception by Kate Price. Meanwhile, a pretty heiress of another family, Clara Kimball Young, rebelling against family restraint, runs away and becomes the maid of the brewer's daughter. The nobleman and the maid fall in love and thus the nobleman's finances and the girl's desire for a noble marriage are provided for. Van Dyke Brook was good as the brewer and Julia Gordon was also excellent in the small part of the heiress's mother. It should be noted that the two separate threads of the story were badly brought together.

THE HOUSE OF

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April 29th

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April 30th

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May 3rd

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Another great, big feature. Showing the best and only official views o fthe burial ceremonies at Washington, D. C., for the Maine dead. Authorized by U. S. Navy Dept. This split reel is a genuine feature.

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LICENSED FILM RELEASES.

Monday, April 22, 1912.

	Feet
(Bio.) The Brave Hunter. Com.	
(Bio.) Won by a Fish. Com.	
(Kalem) A Mardi Gras Mix-Up. Com.	1000
(Lubin) A New Beginning. Dr.	1000
(Pathe) Pathe's Weekly. No. 17. Top.	
(Selig) The Hand of Fate. Dr.	1000
(Vita.) How He Papered the Room. Com.	500
(Vita.) Marshall P. Wilder. Com.	500

Tuesday, April 23, 1912.

(Edison) The Little Woolen Shoe. Dr.	990
(Essanay) "Alkali" Ike's Boarding House. Com.	1000
(C. G. P. C.) Jane Shore. Dr.	
(Clines) The Treasure Cave. Dr.	
(Selig) The Law of the North. Dr.	1000
(Vita.) Counsel for the Defense. Dr.	1000

Wednesday, April 24, 1912.

(Edison) A Tenacious Solicitor. Com.	1000
(Eclipse) John Milton. Dr.	
(Eclipse) Exhibition Naval Drill.	
(Kalem) The Mexican Revolutionist. Dr.	1000
(Lubin) A Complicated Campaign. Com.	1000
(Pathe) That Houn' Dawg. Com.	
(Pathe) The Charcoal Industry in Cuba.	
(Vita.) The Woman Haters. Dr.	1000

Thursday, April 25, 1912.

(Bio.) One is Business; the Other Crime.	
(Essanay) The Doctor. Com.	1000
(Lubin) Paying the Price. Dr.	1000
(Melies) True, Till Death. Dr.	1000
(Pathe) For the Papoose. Dr.	
(Selig) The New Woman and the Lion. Com.	1000

Friday, April 26, 1912.

(Edison) An Unusual Sacrifice. Dr.	1000
(Essanay) Our Neighbor's Wife. Com.	1000
(Kalem) The Pasadena Peach. Com.	1000
(Selig) The Los Angeles Fire Department. Edu.	750
(Selig) Scenes in Korea. Sc.	250
(C. G. P. C.) The Queen's Messenger. Hist. Dr.	
(Vita.) The Pink Pajama Girl. Com.	1000

Saturday, April 27, 1912.

(Edison) Winter Visit to Central Park.	640
(Edison) The Butler and the Maid. Com.	
(Essanay) The Indian and the Child. Dr.	1000
(Clines) Leah, the Suffragette. Com.	
(Clines) Confusion. Com.	
(Lubin) The Lost Dog. Com.	
(Lubin) The Forgotten Pocket-Book. Com.	
(Pathe) For His Mother's Sake. Dr.	
(Vita.) The Victoria Cross. Dr.	

MAJESTIC RELEASES.

April 16—Not on the Programme.
April 21—Down and Out.
April 23—The Installment Plan.
April 25—Boys.
April 30—The Silent Call.

SALES COMPANY RELEASES.

Monday, April 15, 1912.

	Feet
(Amer.) The Distant Relative. Dr.	1000
(Champ.) Baby's Adventures. Com.	950
(Imp) Rescued by Wireless. Dr.	1000
(Nestor) A Pair of Baby Shoes. Dr.	1000

Tuesday, April 16, 1912.

(Eclair) A Son's Ingratitude. Dr.	
(Powers) Her Lord and Master. Com.	
(Powers) What's the Use. Com.	
(Rep.) Los Anarquistas. Dr.	
(Than.) The Baby Bride.	

Wednesday, April 17, 1912.

(Amb.) The Tramp and the Barrel. Com.	
(Amb.) A Day of Haste. Com.	
(Champ.) A Gay Deceiver. Com.	
(Champ.) Bermuda. Sc.	
(Nestor) Her Indian Hero. Dr.	
(Rell.) A Question of Evidence. Dr.	
(Solax) Saved by a Cat. Dr.	
(Sales Co.) Animated Weekly. No. 6. Top.	

Thursday, April 18, 1912.

(Amer.) The Range Detective. W. Dr.	1000
(Eclair) Oh, You Ragtime! Com.	
(Imp) Woman Always Pays. Dr.	
(Gau.) A Bet and Its Results. Com.	
(Rex) Beauty and the Beast. Dr.	

Friday, April 19, 1912.

(Lux) An Embarrassing Purchase. Com.	514
(Lux) Ching-Chang in Paris. Com.	429
(Solax) Billy the Detective. Com.	
(Than.) Into the Desert. Dr.	

Saturday, April 20, 1912.

(Great N.) Revenge is Blind. Dr.	
(Great N.) Clever Boys. Acrobatic.	
(Imp) Lonesome Miss Wiggs.	600
(Imp) Scenic Wonders of Yellowstone Park. Scenic.	400
(Nestor) The Love Trail. Com.	
(Powers) Ethel Sacrifice. Dr.	
(Rell.) Love is Blind. Dr.	
(Rep.) A Severe Lesson. Dr.	

Sunday, April 21, 1912.

(Eclair) A Generous Pardon. Dr.	
(Eclair) Portuguese Dancers.	
(Gau.) Driven from the Ranch. Dr.	
(Rex) While Wedding Bells Ring Out. Dr.	

MOTION PICTURE NOTES.

The new Hipp Theatre in Omaha opened March 30 to immense crowds.

Shea Amusement Company will build the largest theatre in Buffalo for vaudeville and motion pictures. The house and land will cost $750,000. the building being 125 by 130 feet, located on Maine Street, south of Chippewa. It will be opened in the Fall.

The new Casino Theatre, Zanesville, O., being built for W. C. Quimby, is nearing completion.

The Sun Theatre, Pleasantville, N. J., will seat 1,000, and will be ready to open on Memorial Day. Joseph Cantes, the proprietor, formerly conducted the Star and Luna in Atlantic City.

Reviews of Sales Company Films

The Torn Note (Nestor, April 8).—The producer has succeeded in getting a rather long story into one film in a very vivid and comprehensive manner, and had it been freed a little from the melodramatic in the telling, presenting and acting, it would have been a most compelling and convincing picture. The actor playing the husband is particularly unsatisfactory in this respect, and while it may seem very unkind in this reviewer to say so, the actor seemed more like a wild animal than the respectable member of society he no doubt is. When his wife receives a letter from her brother who had committed some crime, she tears off a certain portion of the note properly explaining the case and goes to meet him. Her husband finds this section and immediately assumes that his wife is no longer true. He leaves and the wife finds a note telling her of his intended suicide and further proof is advanced by the presence of his coat and hat by the river. Out West the husband meets the brother, who at length receives a letter from his sister, telling of the supposed loss of her husband and her coming marriage with a physician. The husband goes forth to prevent the marriage, but arrives just as it is being consummated, and dies of heart failure on the steps. The physician is called to minister to the man, but the woman never knows.

A Lucky Holdup (Eclair, American, April 11).—Assuredly there is both humor and novelty in this little farce conception, and the play has been constructed to bring out the amusing complications which arise. Whatever the film may lack, seems to come from the want of spirit displayed by the actors, though the rather bad photography does not create a very favorable impression. Two old business men have a quarrel over a deal, and when it is learned that their respective son and daughter are in love, there is strenuous objection on their part. The young couple elope to the West, and here are held up. The stage drivers are much disgusted to find they have no money. The young people plan to bring their parents to terms by having the stage drivers write their parents that they are held for ransom. The common fear unites the parents and they set out arm in arm to rescue their children. They arrive and are robbed by the same stage drivers and proceed to pay the ransom. It is not strictly American in conception.

The Miner's Claim (Lux, April 12).—If rapid fury and purposeless vigor are indications of quality and success in picture production, this film should receive due credit for the great capability it shows in these directions. It is something about a poor miner who has his claim stolen from him by another, and there is a mad chase to the record office and, of course, he gets there first. The players are possessed of much enthusiasm, but unfortunately this quality is only one of the factors which go to make artistic achievement.

A Love of Long Ago (Thanhouser, April 9).—An entertaining old Spanish tale is related upon this film with much character in the way of acting, suggestiveness of backgrounds and general presentation, and reveals the love's tragedy of a young soldier, whose love for the young archer's daughter was cast aside, when the stranger appeared. He was found to be a spy, and kept under the guard of the lover. The girl sent her arrow up over the walls, and attached to it was a string and a rope, with which the spy escaped and she with him. The captain caused the young soldier to be hurled from a tower into the sea beneath, where he swam to safety, became a monk, and years afterward on a pilgrimage met the girl and the man now the parents of a child. It is an impressive little picture, and very well conceived for this sort of thing.

False to Both (Imp, April 11).—The situation in this picture is a gripping one from the sympathy it arouses and the suspense involved in watching the final outcome of the mental struggle of the two men. The little drama has been finely organized at all points in bringing out the main issues of the plot, and while the acting is not great it is thoroughly representative, and except for the last scene where it would seem that the sudden discovery of the bond of sympathy would immediately unite the men without any parley of words, the players bring much understanding and sympathy to their delineations. The two men love the same girl, and both start on a pilgrimage to the West for gold, in order to win enough money to be worthy of her. They meet, and one discovers from a photograph that the other is also the girl's lover. This man is taken sick, and the other cares for him, thus a closer bond of union comes up between them. At length both men learn of her marriage to another and swear eternal friendship.

Cure for Stage Fever (Republic, April 9).—While this picture is rather much of a caricature, it is a highly amusing one with a deal of truth behind it, and shows in a humorous way that the best way to cure a young stage aspirant is to send them out on a barnstorming tour. In order to cure his sweetheart for her love of the stage, he hires a theatrical agent to put out a cheap company of East Lynne with the girl in the lead. The company is a great frost, and money, as ordered by the fiance of the girl, is refused, so the girl is obliged to telegraph him to bring her and her company back to the city, when she declares that she has had quite enough of the theatrical life.

The Detective's Dog (Solax, April 10).—There is interest in this story, though it can lay no great claims to originality or novelty either in plot conception, method of telling or general presentation. The prevailing fault of this company is again apparent in telling the action of the plot by long, unnecessary titles containing obvious facts easily read in the following action nor is the acting of the high order which distinguishes the best productions. The detective's little girl in the picture saves a dog from the dog catchers, and later when the father is hunting down a criminal and is at last in his power, bound and gagged, the dog scents him out, unties the ropes and thus saves the day, while a title says he is taken into the family ingratitude, when he seemed to be a well established member previous to this.

Mr. Smith, Barber (Imp, April 13).—Much can not be said of this slap-stick farce, which is evidently taken from a rather commonplace newspaper cartoon. The henpecked barber gets out to a cafe, where he meets a lady friend by receiving a telegram announcing the death of his aunt Sarah. His wife takes his place in the shop, and finds a note making the appointment with the lady, and immediately goes to the cafe and brings her husband home in the way the farce ladies have.

A Leap For Love (Imp, April 13).—The distinct and decidedly unusual novelty of this film is a leap from Brooklyn Bridge in his parachute by Frank Crane, who did a like feat from the Statue of Liberty. An interesting little romance has been woven about the incident. As the lover of the girl he volunteers to prove his love by jumping from Brooklyn Bridge, and incidently wins a wager of five hundred dollars from the members of his club by successfully accomplishing the feat. It makes a sensational picture, and the entire performance of Mr. Crane has been clearly and accurately caught by the camera from his start on the rail to his landing in the water below, filled with floating ice.

Little Hands (Eclair, American, April 9).—It is impossible to bestow much praise upon this picture, because it is so crudely handled, nor is the situation particularly fresh or original to call for repetition unless done with renewed freshness and art. In this case the picture is one of extremely bad construction, and the acting does not aid in concealing these weaknesses. An old woman who lives near Sing Sing aids a prisoner to escape. Later he with his gang robs her house. He goes inside, while the others wait without. Here he comes upon the child, and does the impossible thing of starting in to kill the infant with a knife when he recognizes it. The grandmother, who by some unexplained process, has come out doors, finds a knife, and informs the police, while the child holds the man's finger in its hand. Here the old lady discovers him, and when he desires a complete reformation, she indicates by the church tower, that there is only one hand to save him, and he seeks the church for prayer. The old lady's motives in saving the man in the first place are not exactly clear, nor is it shown how the gang aided him to escape, or how he received the note from the gang telling him to meet him, and, like illogical idiosyncrasies, fail to convince throughout.

An Opportune Burglar (Reliance, April 13).—While there is no doubt some novelty in the situation contained in this film, the picture is more impressive from the treatment the story has received and the able and impressive work of the players, who, together with the vivid treatment given the story, bring forth a very compelling performance. The picture deals with a young woman, who was forced to marry an elderly man because of her necessity. After her marriage his nephew forced his attentions upon her, and the matter came to a crisis one evening while the husband was unexpectedly called away. On the return of the husband the young man hid in the next room, where a burglar also was hiding. The husband, aroused by the noise and already suspicious of his nephew, went into the next room and was attacked by the burglar, while the nephew made his escape. The husband became ill as a result, and when the nephew called the next day, and renewed his advances, the young wife requested that he leave. No doubt this type of youth does exist, but it might be doubtful if the average youth with such propensities would quite dare to assume as much affrontery as this one, for his attentions were apparently not altogether acceptable to the lady, or so one would judge from the acting.

The Animated Weekly (Sales Company, April 10).—One of the most interesting features of this timely issue is a series of scenes showing the result of the recent floods on the Ohio and Mississippi rivers and the destruction caused thereby is most vividly shown at various points, including Cairo, Ill., Hickman, Ky., and Memphis, Tenn. The maneuvers of the French army are also a distinct feature and depict how dirigible balloons and aeroplanes may be used in connection with the infantry and cavalry. Other scenes include: A jump into the East River by Houdini, the handcuff expert, who frees himself from all incumbrances; Easter Day parades at Fifth Avenue, New York city, and at Atlantic City; the funeral of former Senator Robert Taylor ("Fiddling Bob") at Nashville, Tenn.; scenes after the storm at Camden, N. J.; the Easter Egg contest and hunt at Williamsport, Pa., of over six thousand contestants; the ruins of Young's Pier, recently destroyed by fire at Atlantic City; a view of ex-Congressman Sulzer, of New York, a possible candidate for Governor, and the latest fashions from Paris.

A Gypsy's Heart (Eclair, European, April 14).—There is much art and delightful suggestion in the delivery of this pretty little poetical fantasy and it is acted with exquisite grace and character. The two young peasants have more love than wealth, and when his lady desires the shawl of the peddler the lover is in despair as to how he should give it to her, but a gypsy dancer sees his plight and agrees to dance to the tune of his violin and thus earn the price of the shawl. It is done, and with it comes a heartfelt kiss of gratitude from the lover. His sweetheart sees the kiss, but her desolation soon departs when the shawl is wrapped around her and the gypsy runs laughing away.

A Joke on Henpeck (Great Northern, April 13).—For a humorous little burlesque, containing necessarily much foreign atmosphere and wit, which, however, is thoroughly appreciable by any spectator whatever his race or nationality, this film has many amusing suggestions, and has the added merit of being done in excellent caricature, which at no point oversteps the bounds of reason. Mr. Henpeck runs a tavern, and his wife insists on no credit. To get the best of this lady and Mr. Henpeck as well, two frequenters of the place pawn an old coat and persuade Mr. Henpeck to buy the ticket. Thus they have the remittance from the pawn broker, plus what Mr. Henpeck gives for the ticket. They drink with impunity, and then Mrs. Henpeck sends her slavey—an exceptionally well drawn character—to the pawnbroker's. She comes home with the coat, and so Mr. Henpeck is stung.

A Caricature of a Face (Champion, April 8).—This farce is quite well played and produced, therefore it is a pity that it is not more original. With the exception of a few small details, it is almost exactly identical with a Lubin farce of recent production. It is the story of the girl whose sweetheart refused to marry her unless her mother, who he had never seen, made herself scarce. Not to lose a good thing, ma told daughter to go ahead and promise, and that she would manage things later. This she did by having daughter fill the house with caricature pictures of her alleged mother, while that gay lady opened up a flirtation with the brute on the outside. After hubby had compromised himself with mother-in-law (thinking she was a peach, the exposure was managed and he was glad to agree to her continued presence in his house. Several sudden lumps in the action carried the story forward too abruptly.

The Blue Mountain Buffalo (Champion, April 8).—These are brief scenes of buffalo, none too good in photography.

Meeting His Match (Powers, April 9).—Just who met his match is not clear. It might be the furiously fault-finding business man or the imprudent office boy. Anyhow the independent little stenographer (Ethel Elder) got the best of the affair in the end, if marriage to a wretch so impossible as the business man can be so considered. She quit her job when he scolded her, and then the office boy, in a spirit of malice,

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4—MORE IMPS—4

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sent her a box of flowers with a forged note of apology from the man. She sent them back, as any self-respecting girl should, and then the man made a call on her to explain that both of them had been imposed upon. He ended by proposing marriage. While he was explaining the office boy came in, all dressed up for a call on his own account. The boss gave him a banknote to reward him for his cuteness and everything ended satisfactorily. There was a bad boy brother of the stenographer, whose only duty was to be saucy. Altogether the farce lacked harmony of purpose and the too hard work of the players could not redeem it.

The Wedding Dress (Ambrosio, April 10).—Forceful and polished acting, with the exception of a few unnecessary winks at the camera, marks this photo play. The plot is very simple, yet dramatic. A pretty working girl is courted by a wealthy man who wins her heart. He is only trifling, however, and is engaged to marry a young woman of his own class. The wedding gown of the bride-to-be is late in arriving, and when it comes the working girl turns out to be the one who made it and who comes to fit it on. This ceremony performed, the lover is brought in to admire the gown, and he and the deceived working girl are face to face. This climax is admirably handled.

Salvation Sue (Champion, April 10).—There would seem to have been material in this story for an effective picture had it been handled in a straightforward manner, but the effort to secure novelty resulted only in distorted development and a rambling, disconnected narration without reference to the logic of cause and effect. Father banishes the scapegrace son and he goes out to become a low down bum, pausing only long enough to protect a Salvation Army girl. Then an aged philanthropist appears in the story. He stops derelicts on the streets and gives them money. His wife is hurt by an automobile and she takes Salvation Sue home with her to nurse her. The soft old philanthropist now ventures forth again and gets into a low dive, where thugs beat him up and our scapegrace youth protects him. This brings scapegrace and Sue together, and finally father shows up, too, and all is forgiven. The acting was better than the story.

An Easy Mark (Thanhouser, April 12).—The witty point of this story is somewhat lost in the telling, and in an evident effort to save up a surprise for the end—a dangerous expedient in any sort of motion picture narrative. The rich lady having rented her town house, came to the city to collect her rent from her broker. She was taken in hand on the street by a smooth swindler who took her to his boarding house and then sold her own house to her, the tenants having gone to Europe. The old lady evidently knew the swindler all the time, for she got a policeman very promptly and had him pinched; but while the action was progressing she gave no indication that she wasn't a dupe. The manner in which the swindler got the key of the house showed lack of ingenuity and resource. The acting was excellent all through. Inda Palmer played the easy mark lady without much expression. Harry Benham was excellent as the crook, as was Bertha Blanchard also as the landlady.

Broadhurst Field Club Four-Mile Run (Imp, April 8).—The various winners of the contests of this occasion are shown in this film, the race up Broadway and the trophies given, including the one presented by the Imp Company.

The Section Foreman (Imp, April 8).—This makes an entertaining little railroad story, which is put on with character and told with dramatic spirit, bringing out the struggle in the engineer's heart with simple and direct appeal, though it is by no means a new or fresh conception. The engineer's wife lies at the point of death, but he is called away to make his trip. A telegram is sent by the physician telling of the critical condition of his wife and requesting his return. He starts back on a handcar and finds a disabled rail. He goes back to his gang, has it fixed for the passing train, and then, his duty performed, he returns to the bedside of his wife to find the danger past.

The Renegade (Nestor, April 10).—The situation in this film is a striking one, and while in the later part it is developed with fine dramatic progression, the introduction is not particularly careful. The playing, as a rule, is altogether too violent. The scene where the renegade returns to his wife, now remarried, is, however, played with understanding and power, and the subsequent return of the doctor, when he finds his wife in the next room with another man, is indeed an exciting scene, and no doubt should strike terror to many spectators who mistake violence for emotion. The renegade is sent to prison, from which he escapes, but the guard believes that he killed him while swimming over the lake. His wife is so informed and she marries the physician. The renegade at length returns and the doctor finds him with the woman. The renegade is wounded, and the physician shows his humanity on learning the true state of affairs by using all his skill to restore the man, but is unable to save him.

The Prairie on Fire (Gaumont, April 14).—Perhaps this film is too obviously of European manufacture in background and acting to be thoroughly accentable to American spectators, nor is the prairie very vividly suggested; but the picture contains some very good fire scenes of exciting import and also the herding and driving of frightened cattle and horses. The cause of the prairie fire was the enmity of Yellow Fox, who was rather unaccountably knocked down by a government officer. In revenge he with his tribe set fire to the prairie, and later, vanquished and humiliated, he dies in the heart of the flames.

In Dry Territory (Nestor, April 13).—It is rather a cruel sight in this picture to see the members of the Women's Temperance League drinking whisky, which they think is tea, in the presence of their pastor, who has also freely imbibed; but the little farce has been played with a certain delicacy of treatment so that no offense can occur. The three ladies appointed by the league to drive liquor out of town meet in the hotel to discuss the matter. Their husbands in the next room are having a game and order drinks to be served in a teapot, while the ladies order tea. The bellboys exchange the trays, with a result which it is not hard to imagine. The committee end their meeting with a hilarious automobile ride, and the disgraceful conduct of the wives causes the men to swear off.

The Coward (American, April 11).—While the coward, a finely drawn portrayal by Warren Kerrigan, is not particularly a person around which to build either an exalting or pleasing drama, it makes an interesting character study in showing the reaction of circumstances upon such a mentality, and the little drama has been very well conceived, however one may dislike the philosophy. The introduction might perhaps be improved by showing us just what a big coward he was and just why the sheriff had such a contempt for him, and it might have been likewise acceptable to know just what crime he committed and how, but the title indicates that the worm turned against his tormentors and the coward killed a man. The sheriff started out in pursuit, but was unable to find him. The coward, hungry and weak, found shelter in the sheriff's cabin, where the sheriff's child lay sick. He left a note behind telling the sheriff to meet him in the sage brush, if he still thought him a coward, and in the face of danger went for the physician to attend the sheriff's child. The sheriff did not go to meet him, an ending which is perhaps more sentimental than satisfactory.

REVIEWS OF MAJESTIC RELEASES.

A Dangerous Model (Majestic, April 7).—Well conceived, though perhaps a little overdrawn in plot, this picture proves a strongly interesting subject, put on and acted in the careful and convincing manner for which this company has earned a deservedly high reputation. The husband (Mr. Prior) is a broker in urgent need of funds. He takes a valuable necklace which his wife has borrowed and pawns it. An artist, who has been trying to make an impression on the broker's wife, secures the pawn ticket and when the broker is ready with the money to recover the jewels the ticket is gone. The artist now demands that the woman shall visit his studio to escape the exposure of her husband's act, and she goes; but the artist has been out celebrating his anticipated conquest and when he comes back drunk she has succeeded in hiding in the costume of a lay figure or dummy which the artist has been using as a model for drapery. The husband arrives in pursuit of the wife, whom he believes unfaithful, and in the altercation that follows the wife, who has not yet been discovered, is able to come to her husband's rescue and the two bring the artist to his knees, recovering the pawn ticket and their own peace of mind.

A Warrior Bold (Majestic, April 9).—An exceedingly well knit and logical farce is told in this picture. The romantic young heiress, who is courted by several young men, displays uncommon admiration for one Tom, in the uniform of an officer. Convinced that it is the uniform and not the man that has made the impression, another suitor, Dick, borrows it from Tom and calls on the girl. Tom and a friend then send the janitor to Dick with an urgent demand for the uniform on the plea that Tom has been called to military duty. Dick, in distress, is forced to excuse himself and disrobe. He hides in a suit of armor and soon sees his joking friends calling on the girl, while he is compelled to keep silent. The boys discover him and borrow the armor from the girl. They are thus able to get it down into the hall, where they leave it, with Dick inside, while they go back to court the girl. But Dick is not to be foiled. A burglar shows up and Dick bribes him to exchange his clothes for the armor and to remain in his place. Being free at last, Dick gets back to their apartment dresses in the uniform which had been returned by the janitor and reappears in the parlor before the astonished jokers and the girl. The burglar after a mock capture is freed. Herbert Prior as the friend is excellent, as usual, and Jack Bramwall as Tom shows himself an accomplished player in light comedy. The part of Dick was also well played.

BIOGRAPH FILMS

Trade Mark. Trade Mark.

RELEASED APRIL 15, 1912

THE FEMALE OF THE SPECIES

A Psychological Tragedy

Drear indeed is the aspect of the little mining camp, deserted by all but four survivors of the terrors of this desert land. The graves in the background vividly tell a story of privation and suffering. The little party comprises a miner, his wife and her sister, and a young woman, who is the sole survivor of another family nearby. Death is inevitable should they stay longer, and so the four start their race with death to the desert's rim. At their first resting place, the wife and her sister go in search of water to replenish their supply. Left alone with the girl, the husband, in a vagary of weakness, makes advances to her. This is seen by the wife from a distance, and in the struggle which ensues, the man, who is a physical wreck, pays the penalty with his life. As the wife and her sister stand over the lonely grave, they, wrongly suspecting the girl, are seized with a desire for vengeance, the perpetration of which is only averted by a singular intervention of fate.

Approximate length, 999 feet.

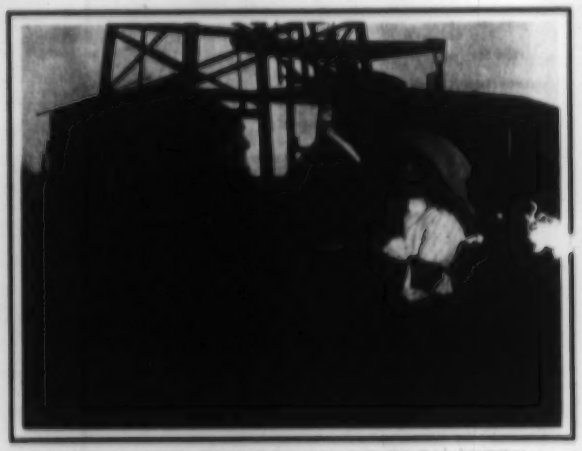
RELEASED APRIL 18, 1912

JUST LIKE A WOMAN

Would You Call It Capriciousness?

A fortune hunter is the accepted suitor of the daughter of an apparently wealthy widow, but when she receives notice that the oil stocks, in which her late husband's fortune is invested, are worthless, he finds the young girl less attractive. The broker who has represented the widow calls to explain the situation and extend his sympathy. Accompanying him is a wealthy friend, who becomes quite interested in the girl, although he is twice her age. He, later, makes a formal proposal of marriage, believing that he can win her love through kindness. The girl for the sake of her mother accepts and they are married. Despite his great love for the girl, he is unable to overcome the great difference in their ages, and, enjoining the broker to secrecy, he buys the worthless oil stock so that she may be independent, and he then leaves her to go back to his oil fields. Learning of his sacrifice, the nobleness of it arouses the girl's love and she follows him to tell him of her awakening.

Approximate length, 998 feet.



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ABUCKTOWN ROMANCE—Released Mar. 22.
ROOST AND THE MANICURE—Date not announced.
OFF TO THE MARDI GRAS—Date not announced.
THE SHEKEL—Release date not announced.

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CORRESPONDENCE.

(Continued from page 19.)

audiences; Tessa Kosta as Yvonne Sherry and Hallen Mostyn as Theophelus Sherry were excellent and merit special mention.——ITEM: Announcement was made that the Dorner Players will alternate with a co. that is to play at Pottsville, with Allen Devitt, who has been a universal favorite here, playing the leading roles. Two plays a week will be given at each house. Next the co. opens with the Parish Priest for the first three days and for the last three Mrs. Pendelton's Husband.

HARRISBURG.—MAJESTIC: Lyman H. Howe's Travel Festival March 29, 30: very good attendance, and the motion pictures, in great variety and instructive and interesting, were heartily applauded. The Tiger Lilies, with Matt Kennedy as a leading feature, drew a good house 3; the co. is one of merit and won applause for the various acts. The Fortune Hunter to very good business 8; staging realistic and cast adequate. The Pennsylvania State College players produced the new play, The Commandant, to very good business 9. Miss New York, Jr., burlesque, to good business 10.

ALLENTOWN.—LYRIC: The Tiger Lilies Burlesque co. drew two good houses 5. O'Day Abroad and Sorefinger were the two frivolities; in the olio were Florence McCloud, Valvene and Trask, and Dougherty and La Courrier; Matt Kennedy heads the co. and he kept the audience in a continuous roar with his droll humor. Pomander Walk attracted a representative audience 8; the play proved one of the most wholesome and refreshing ever seen on this stage and the audience was greatly pleased.

ALTOONA.—THEATRE: Miss New York, Jr., 12; fair business. Francis Wilson in The Bachelor's Baby 13; S. R. O. Regular season closed; house reopens for Summer season 15 with motion pictures.——PARK: E. J. Hall Comedy co. in Forty-five Minutes from Broadway 10.

CONNELLSVILLE.—SOISSON: Over Night March 19 pleased large house. Lyman Howe's pictures 21; better than ever; big business. Bohemian Girl 26 pleased big house. Newlyweds 3; fine performance; good business.

WILLIAMSPORT.—LYCOMING: Naughty Marietta 9 pleased fair business. Frances Starr in The Case of Becky 10 pleased good house; enthusiastically received.

OIL CITY.—THEATRE: Chocolate Soldier 5; fair business pleased. Captain Rackett 8; local benefit Children's Aid Society; pleased packed house.

WAYNESBURG.—OPERA HOUSE: The Newlyweds 1 pleased packed house; first offering in six months.

TAMAQUA.—FAMILY: Alexander's Ragtime Band 4-11, with Harry Bachelor and band of fifteen, pleased capacity.

BRADFORD.—THEATRE: Fortune Hunter 5 pleased good house. Chocolate Soldier 9; fair house.

HONESDALE.—LYRIC: Madame Sherry 10; excellent co.; good business; deserved capacity.

GREENSBURG.—ST. CLAIR: Guy Brothers' Minstrels 3 failed to please light house.

CLEARFIELD.—NEW OPERA HOUSE: Fortune Hunter 4; excellent co.; good business.

RHODE ISLAND

PROVIDENCE.

Mutt and Jeff Greeted by Good Business—Albee Stock Reopens.

Mutt and Jeff were at the Opera House in person during the week April 8-13 and, favored by the vast number of friends they have made through the cartoon, large audiences were there to greet them. They are surrounded by a co. of good proportions, and with good comedy and bright musical numbers the attraction proved quite successful.

Secret Service was revived by the Empire Stock co. 8-13 to the entire satisfaction of large audiences assembled. Lovell Alice Taylor featured in the leading role, surrounded by a greatly augmented cast. The Girl of the Golden West 15-20.

With lively music and a snappy chorus the entertainment furnished by Robinson's Crusoe Girls at the Westminster was one of merit. Star and Garter Show 15-20.

Keith's entered upon the closing week of the current vaudeville season with probably the most notable bill that has yet been offered. It was featured by the appearance of Madame Bertha Kalich, who alone would doubtless have filled the house, but with the added entertaining talent a most successful week was realized. On the bill were Edwin Stevens and co., Hermany's Animals, Melville and Higgins, Claudius and Scarlet, Gordon and Marx, and the R. A. G. Trio.

The Albee Stock co. will open its regular Spring and Summer season at Keith's 15 with Rose of the Rancho as the initial attraction.

A six weeks' season of grand opera will be inaugurated at the Providence Opera House 15 by the Aborn English Grand Opera co. Madame Butterfly and Tales of Hoffmann are scheduled for the opening week. H. F. HYLAND.

SOUTH CAROLINA

CHARLESTON.—ACADEMY: Durbar pictures 1-3 drew well and pleased. Polly of the Circus 5; two fair houses.

TENNESSEE

MEMPHIS.—LYCEUM: Forbes-Robertson in Passing of Third Floor Back 4; excellent co.; capacity. George Sidney in Busy Izzy 1-8 pleased big business.——ORPHEUM: Helen Granby and co. 1-8; good bill and business.

CHATTANOOGA.—LYRIC: Forbes-Robertson 6 canceled.——BIJOU: Katzes-Phelan Musical Comedy co. in Forty-five Minutes from Broadway 8-13 pleased.

TEXAS

SAN ANTONIO.—ORPHEUM: The Orpheum Players in A Woman's Way 8-13. Cast included Hayden Stevenson, Charles Macdonald, Wilbur Mason, Clarke Silvernail, Arthur Linden, Irving Lancaster, E. Harrington Reynolds, Lola Downin, Leonora Oakford Carey Hastings, Louise Valentine, and June Congreve. All had good roles and made the most of them, particularly Mr. Stevenson and Miss Downin, whose work could hardly be improved. Business good.

EL PASO.—THEATRE: Squaw Man March 28 (return); small house. Madame Sherry 30, 31; big business; well pleased. Return engagement 7.——CRAWFORD: Matinee Girl Musical Comedy co. 1-20; good business first week. Plays: A Night Out and Man, Maid and Money.——AIRDOME: Repaired and opened 7 in Carmen by Spanish Grand Opera co.

CLARKSVILLE.—OPERA HOUSE: Richards and Pringle's Minstrels 2 satisfied good business.

BONHAM.—STEGER: Introduce Me March 27 pleased fair business. Graustark 29 satisfied good business.

UTAH

SALT LAKE CITY.

Over Night at the Colonial Aroused Merriment—Good Bills and Business.

At the Colonial the funny conceit, Over Night, drew fair business, and kept those present in a state of continual merriment. Arthur Aylesworth was clever, and his guitar song in the direlight is a gem. Ada Stirling and Francine Larrimore as the strong and the meek style of womankind were each good. Tom Emory, Sam B. Hardy, Elsie Scott, E. L. Duane, Florence Stewart, and Inez Buck were each worthy. Graustark entire week of April 1.

The Garrick presented A Woman's Way week of March 24 to good business. Ida Adair, Margaret Dills, Helen Collier, Thurston Hall, Walter R. Seymour, Elizabeth Ross, Joseph B. Totten, William Bernard, John R. Sumner, J. D. Herblin, and Neil Pratt were each well received. Week following this excellent co. will be moved up to the Salt Lake Theatre, where they will give a pretentious production of Alias Jimmy Valentine. In the meantime some important changes will be made in the house, and the co. will return the week after.

At the Orpheum week of 31, Walter Hampden and co. in Blackmail divided honors for first place with Millet's Models. Three good returns were on the bill: Thurcher and Madison, Burnham and Greenwood, and Flanagan and Edwards, each of which were warmly received. Charlotte Greenwood, whose song states that she "still retains her girlish laughter," has become almost a classic. Claude M. Roode certainly made good, with "something new on the slack wire," which proved to be really as stated. Charlotte Ravenscroft was dainty and clever with her singing and violin playing combined. Leona Thurber, not only does some cute imitations, but is hearty and good to look at.

The Empress did good business week of 27, presenting a good bill, composed of Ad. Carlisle's Dog and Pony Circus, Harry Von Fossen, Caine and Odom, Allie Young and April, Georgia, the Whistling Girl, and Mr. and Mrs. J. J. Darling. C. E. JOHNSON.

LOGAN.—THATCHER: Sanford Dodge in Merchant of Venice and Julius Cæsar 4: small but appreciative house.——ITEM: The Thatcher discontinued motion pictures after one week's trial.

VERMONT

NEWPORT.—LANE'S OPERA HOUSE: Madame Sherry 9 pleased good house.

VIRGINIA

WINCHESTER.—ITEM: Manager F. H. Hable, of the Auditorium, who recently obtained lease on the Central Opera House, of Martinsburg, W. Va., has just secured the lease of the Beverley in Staunton, Va. He expects to have six theatres within a short time.

STAUNTON.—BEVERLY: McFadden's Flats March 28; fair business. Carleton Sisters 8-13; opened to good house and pleased.

PETERSBURG.—ACADEMY: Baby Mine 9 pleased small house.

WASHINGTON

SPOKANE.

Miss Nobody from Starland Visits Auditorium—Items of Local Interest.

Madame Regina Prager and co., including M. German, in The Oath by the Sefer Torah at the Auditorium Theatre, April 4. B. B. Dobbs, explorer and Alaskan pictures, 5-7. Miss Nobody from Starland 8-9.

The American Theatre was dark the week of March 31. Keating and Flood Musical Comedy co. in The Frolics of 1912 7-13. Carlton Chase and Mabelle Baker have the leads.

Thirty-five members of the Verein Arion, of Seattle, and Madame Hesse-Sprotte and Silvio Risegari, will visit Spokane the latter part of May on a concert tour through Washington.

Dan L. Weaver, one of the owners of the Auditorium Theatre, announces there will be no more "dark" weeks the coming Summer. Musical or talking-motion pictures will be the offerings.

Madame Christiene von Esse, wife of Christiene of the act of Christiene and Louisette at the Orpheum Theatre the week of 31, is critically ill at Sacred Heart Hospital in Spokane. She was stricken on the way to this city two weeks ago.

Dr. Augustus Milner, baritone, whose mother, Anna Moore Milner, is a member of the Moore family in Ireland, is visiting in Spokane. He will appear in a recital 11.

Viola Clifford (Mrs. Edward Ashton), a native of Washington and known in vaudeville and musical circles throughout the Northwest, died recently in Chicago. Mrs. Ashton retired to private life shortly after her marriage a year ago.

Inland Club, of Spokane, will open its roof-garden on the sixth floor of its building in May with an old-fashioned minstrel offering. Seabury Merritt has charge of the programme.

James F. Fulton, of The Mayor and the Manicure co., playing at the Empress Theatre the week of 31, met a partner of seventeen years ago in George Cox, finger print expert of the Spokane Police Department. The team did a bronze and silver statue act in the Eastern States. The reunion was a happy one.

Mayor William J. Hindley will crown the queen of the National Guard Carnival in Spokane 15-20 the night of 18 at the Armory. Afterward there will be a coronation ball. The queen, to be selected by ballot, 13, will be attended by four maids of honor and three cos. of militia as escort.

Marguerite Mottie, recently chosen as the official Miss Spokane, will pitch the first ball in the game between the Spokane Indians, members of the Northwestern League, and the Fort George Wright team, composed of the pick of eight cos. of the Twenty-fifth Regiment Infantry, U. S. A., 13, for the benefit of the Woman's Hotel and Associated Charities. There will be a parade of the players, 100 automobiles and three bands. The regular season opens 16 with a series between Spokane and Victoria.

W. S. McCREA.

SEATTLE.

Alma Again at the Metropolitan—Praise for Guy Hitner and Frederick Wilson.

After the lapse of a week, the co. that presented Alma, Where Do You Live? at the Metropolitan, played a return engagement Mar 31-6, before medium and large houses.

The Regina Prager Operetta co. at the Moore, appeared in The Oath by the Sefer Torah 31, Hadassa 2 and Women's Love 3. Madame Prager as leading woman displayed her vocal talent to the best advantage. Madame German, Madame Shapiro, Samuel Blum, M. German, A. Llansky and others appeared. The attendance was not large.

At the Coliseum, Uncle Tom's Cabin 31-6 was presented in an acceptable manner by the Oliver D. Bailey co., before audiences averaging good business. Guy Hitner in the title-role gave a faithful delineation of the part. Frederick Wilson was convincing as Simon Legree. Sue Howard made a hit in the role of Topsy, and May Inglis as Eva, showed her cleverness to the best advantage.

The Leighton Amusement co. has brought suit against the city for $2,100 damages, on account of the action of the board of censors in stopping two performances of The Girl From Rector's, Mar. 15, matinee 14.

One of the best equipped of the smaller theatres in the city is the Melbourne, which opened 3, on which occasion there was a capacity house. The entrance is of artistic design, and the interior decorations are very appropriate. The seating capacity is about 500.

Blanche Walsh appeared at the Orpheum in The Thunder Gods 31-6, and met with a cordial reception.

Arrangements for the Potlatch to be held here next Summer are progressing favorably.

BENJAMIN F. MESSERVEY.

BELLINGHAM.—BECK: Alma, Where Do You Live? March 29; excellent co., including Nannette Flack, Charles Murray, and Aubrey Yates, who made personal hit. Olive Vail in Miss Nobody from Starland 31; Bertel Beaumont made big hit; average business.——ITEM: Percy Ikerd, the capable young manager, left here for Seattle, much to the regret of his many friends.

WALLA WALLA.—KEYLOR GRAND: Miss Nobody from Starland, with Olive Vail in return engagement, pleased good house March 25. Mrs. Leslie Carter 26; with good supporting co., to fair business.

TACOMA.—THEATRE: Alma, Where Do You Live? March 24, 25; light business.——PRINCESS: Blue Mouse 22-27; second week.——UNDER CANVAS: Elks' Circus 22-27; big business.

WEST VIRGINIA

FAIRMONT.—GRAND: Newlyweds 6 drew well and pleased. Evans's Minstrels 10 pleased. Excuse Me 11 delighted good house.——MARKLE'S SHOW BOAT: Good business 8, 9; good co.

WHEELING.—COURT: School Days 4-6; light business. Everywoman 8-10; good houses. Excuse Me 12 drew well and pleased.

CHARLESTON.—BURLEW: Girl of My Dreams 6; excellent co.; S. R. O.

WISCONSIN

APPLETON.—THEATRE: Rosalind at Red Gate 6 pleased good house. The Gamblers 7 delighted big house. Lawrence Glee Club 8; excellent; S. R. O.

PORTAGE.—OPERA HOUSE: Rosalind at Red Gate 1; fair business; satisfied. Brooks's Stock co. 4; light house. Mack's Hypnotic Comedy co. 8-10; good business.

MADISON.—FULLER: Margaret Anglin in Green Stockings 3 pleased good house. Kubelik 8 delighted big business.

RACINE.—THEATRE: Stampede 7 satisfied two good houses. Monte Carlo Girls 8; big business.

BELOIT.—OPERA HOUSE: Margaret Illington in Kindling 12 pleased good business.

CANADA

MONTREAL.

Madame Sherry Popular Here as Elsewhere—Dockstader's Minstrels Pleased.

Madame Sherry was the bill at His Majesty's April 1-6, presented by a fairly capable co. Special credit is due Ada Meade, Marie Horgan, Ben Grinnell, and James Darling. Richard Carle in Jumping Jupiter 8-13.

Lew Dockstader's Minstrels proved a drawing card at the Princess 1-6. There are a number of capital vocalists in the organization, and Lew Dockstader and Niel O'Brien are a host in themselves as funmakers. Dockstader got off a lot of good stuff on the local election for the Board of Control. Blanche Ring 8-13.

The Rose of Mexico, a pantomime and ballet, was a feature at the Orpheum. It is well staged and a fair specimen of its class. Bonita and Lew Hern were excellent in their sketch. The Right Girl, and Haviland and Thornton scored in a Question of Policy. Charles Bowser and co. in Superstition were good. Montague's Comedy Cockatoos, R. A. C. Trio, the Flying Martins, and Dave Ferguson went to make up a satisfactory programme.

L'Enticille and Les Boulgrain, two one-act pieces, and a vaudeville programme, went to make up the bill at the National. Gismonda will be the Easter week attraction.

The Bohemian Burlesquers in Patsy's Travels proved a drawing card at the Royal.

Harry Bennet, the imitator of Harry Lauder, is the headliner at the Lyric. Alice Clerk is hear in popular songs.

The Francais is celebrating the second anniversary of its opening as a vaudeville house with a good bill. W. A. TREMAYNE.

CALGARY, ALTA.—GRAND: George H. Summers's Stock co. March 25-30 in Jim the Penman and Man from Mexico; fair co.; light business.——LYRIC: Jeanne Russell Stock co. 25-30 in The Texas Ranger and Jesse James.——ORPHEUM: J. W. Clifford's Burlesque co. in Gilhooly's Troubles 25-30; big business.——ITEM: Martin Beck, of the Orpheum Theatre Circuit; C. E. Bray, general manager of the Western Vaudeville Circuit, and Ben Rosenthal, who promotes big exhibitions of a special nature, were in town this week. It is understood that Mr. Beck was looking around with an eye to building a house here.

OTTAWA, ONT.—RUSSELL: Madame Sherry March 25-27 pleased large houses. Bunty Pulls the Strings 1-3; large and appreciative audiences.——COLONIAL: Colonial Stock co. in The Lady of Lyons 1-6; big business.——DOMINION: Dominion Stock co. opens 15.

ST. JOHN, N. B.—OPERA HOUSE: Helen Grace co. 8-13 in Charley's Aunt, Jane Eyre, Wildfire, Romeo and Juliet, The Squaw Man, and Arizona; very capable performers; playing to good business; scenic equipment and costuming excellent.

LONDON, ONT.—GRAND: With Edged Tools March 28, 29 pleased fair business. Beverly 30; two fair houses. Kentucky Romance 8 pleased two good houses. Martin's U. T. C. 6; two well-filled houses.

HALIFAX, N. S.—THEATRE: William Hawtrey in Dear Old Billy 8, 9; S. R. O.; star and co. big hit.

RECORD OF DEATHS.

Leo Mars died at Dr. Parker's Sanitarium, in this city, on April 7, aged forty-one years. He was the son of a Parisian stock broker, and made his stage debut in pantomime at Drury Lane, London, in 1896. Subsequently he appeared in numerous English productions, among which were Three Little Maids and Lady Madcap. Coming to this country a few seasons ago, he was seen with Fritzi Scheff in Mlle. Modiste. The body will be taken to Paris for interment.

William M. Giffin, for twenty-three years a prominent instructor in Chicago schools and father of Cleon Giffin, died in that city on April 6, of apoplexy, aged sixty-two years. Funeral services were held in Chicago on April 8, and interment will be made in this city.

Solon Walton died at the home of his son, Herbert W. Walton, at Revere, Mass., on April 7. He was born at Wakefield, Mass., in 1831, and served in the Civil War. Later he joined Father Kemp's Concert company, making an enviable reputation as a vocalist in Europe as well as America. For thirty years he sang in the choir of the Wakefield Congregational Church. In 1875 he represented the town of Wakefield in the Massachusetts Legislature.

Viola Carter (Elizabeth Viola Sullivan) died at O'Brien's Sanitarium, Ste. Agathe des Monts, Can., on March 2, of tuberculosis, aged twenty-two years. Her first appearance was with The Child Slaves of New York in 1905. Later she appeared with The Brizadiers, Miss New York, Jr., the Roger Brothers, and in Panama.

Emily Soldene died in London on April 8. Born in Islington in 1844, she was educated at Miss Freeman's Academy in London, and first appeared as a vocalist at the Oxford and other halls where she won such popularity that she made her debut in opera at Covent Garden in 1865 as Azucena in Il Trovatore. She appeared in Chilperic at the Lyceum in 1870; in Geneviève de Brabant a year later; and in the original English production of La Fille de Madame Angot at the Gaiety in 1873. Her American debut was made in 1874 at the head of her own company, the Soldene English Opera Bouffe company, opening in this city at the old Lyceum Theatre, now the Fourteenth Street, and touring this country and Australia with great success. Subsequently she devoted much time to writing and published a novel, "Young Mr. Staples," and an autobiography, "My Theatrical and Musical Recollections." For several years she was London correspondent of the Sydney, Australia, "Evening News."

Henry Trotere died at Hurlingham, Eng., on April 10, of heart failure. He was the author of many successful songs of other days, among them being "In Old Madrid," "My Old Shako," and "Asthore."

Frank J. Fiala died at his home, Jamaica Plain, Mass., on April 6, of pneumonia. Born in Bohemia in 1847, he served in an Austrian military band in youth, came to Boston in 1877, and had since made a reputation there as a thorough musician. He played in nearly every Boston theatre orchestra, also in the Boston Festival Orchestra and with the Handel and Haydn Society. Many music publishers engaged him as copyist and arranger, and he was official copyist for the New England Conservatory of Music. A widow and a daughter survive.

Mrs. Gavin Dorothy, known professionally as Virginia Harvey, died suddenly on April 1 at Springfield, Mo. Interment was made at Marshall, Mo., her home, on April 4. She is survived by her husband and a daughter.

Julia Lehman, once an actress and afterward wardrobe mistress at the Lyric and other local theatres, died on April 4 at the House of Calvary in this city, aged sixty-five years.

Mrs. Sarah Frio de Veaux, mother of Rosalie de Veaux, died on April 3 at her residence in this city.

George Lamb Prentice, once associated with the San Francisco Alcazar and lately with the Empress, Los Angeles, died on March 29 at Sierra Madre, Cal. His mother survives.

Margaret Watson, recently with Paid in Full, died at St. Anthony's Hospital, Denver, Colo., on April 1, after an operation for hernia.

AMATEUR NOTES.

Under direction of Ruth Comfort Mitchell, a series of Dickens's impersonations were given at the Ebell Club, Los Angeles, Cal., on Feb. 24. The players were Mrs. J. B. Millard, Mrs. C. L. Higbee, Charlotte Rockwell, Mrs. James Bert Stearns, Mrs. Sumner P. Hunt, Edna Bennett, Mrs. Fred S. Lang, Mrs. E. R. Potter, Mrs. Allison Barlow, Juliette Borden, Mrs. John H. Francis, Edwin Brent, Mrs. Ada H. Van Pelt, Mrs. Hite Wickiser, Otto Hammer, Mrs. B. R. Baumgardt, Mrs. Jack Hammer, and Lillian May Kahn.

Barnard College undergraduates will present A Winter's Tale in Brinkerhoff Theatre, this city, on April 19. Alfred Young staging the play. In the cast will be Constance von Wahl, Elizabeth Grey, Florence Lowther, Mary Keuny, Marguerite Schorr, Dorothy Herod, Mildred Hamburger, Chrystene Stralton, Alice Evans, Lillian Walton, Isabel Totten, Margaret Poillitser, Marguerite Engler, Edna Astruck, Marguerite Allen, Elizabeth Palmer, Edna Stern, Mary Grey, Ruth Grey, Florence Rees, Helen McDonald, Dorothea von Doerhoff, and Lillian Soskin. Eleanor M. Doty is chairman of the committee.

THE WEEK IN WASHINGTON

Raymond Hitchcock and Flora Zabelle Made Big Hits—The Columbia Players Continue to Please.

(*Special to The Mirror.*)

Raymond Hitchcock in The Red Widow scored a tremendous success with very large audiences during the engagement just concluded at the National Theatre. In the role of Cicero Hannibal Butts, the comedian introduces us to one of the most amusing of character creations that was irresistible. It was one of the best liked of many comedy parts in recent seasons. A large and proficiently talented co. lend enjoyable support of pronounced recognition. Frank McIntyre presents Snobs.

Johan Strause's comic opera, Die Fliedermaus, presented under the English title of The Night Birds, was the Fritzi Scheff operatic stellar vehicle for her engagement at the Belasco during the past week. Next week, commencement of the Spring and Summer season of stock plays, presented by the Butterfield Players, under the direction of Everett Butterfield, with Brown of Harvard as the initial bill.

In Edwin Milton Royles's powerful comedy-drama, The Squaw Man, the Columbia Players gave again marked evidence of their superiority in the stock field, in which for the past four seasons they were prime leaders, and which adds another prominent and distinctly creditable success to the big list of pronounced successful productions of Edwin H. Curtis, director, who has had charge for three seasons. From the overflowing audience of the opening night's gathering of the Washington Lodge of Elks, enthusiastic in approval of the powerfully strong performance, down through the week, crowded houses were charmed with the excellent work. Edwin H. Robins in the leading role gave a performance of great and pleasing strength and reliability, manly and attractive. Stanley James scored a striking success as Cash Hawkins. Frances Neilson elected to play the rather small part of Nat-u-rich, affording but small opportunity which, however, was presented with careful attention to minor details that gave the role much more than usual prominence. A study in make-up and character portraiture was that of George W. Barbier as Tabywana, which elicited the strongest of praise. A better Big Bill than John M. Kline could be hard to find, with his robust build and voice and excellent conception. As Diana Alice McDermott appeared to most excellent advantage, in what is generally regarded as the leading role. Godfrey Matthews, Corson Davenport, J. Hammel Daley, Theodore Hardy, Logan Paul, Arthur Ritchie, A. P. Maddox, Carrie Thatcher, and Julia Blanc were strongly proficient in leading parts of importance, while a little child artist, Edna Koontz, a little tot of six years, was unusually attractive as the child, Little Hal. Next week, The Lily, with Bobby Burnit in rehearsal for the following week.

Shep Camp as Bob Blake in The Traveling Salesman was the bright particular star in a well rounded and artistically produced presentation of this very enjoyable play that drew large audiences to the Academy of Music during the past week's engagement. Faith Avery did full justice to the role of Beth Elliott. A thoroughly strong and capable co. were entrusted with the remaining roles. This is the first time this play has been presented here at popular prices. Next week, commencing April 15, the offering at this house is The Girl in the Taxi.

Sergeant Kitty, R. H. Burnside and A. Baldwin Sloane's musical comedy, with Helen Byron, a most pleasing success in the principal role and name part strongly supported by the Louis J. Morton Imperial Musical Comedy co., in a presentation that thoroughly pleased, attracted large-sized audiences to the Imperial Theatre during the past week. Next week the musical offering is A Knight for a Day.

Manager Chase closed his season with one of the most entertaining vaudeville bills of the year, presenting Mein Liebschau, George V. Hobart's latest comedy, strongly presented by Gus Weinberg, Justine Wayne, Joseph A. Prussen, S. V. Phillips, and Mabel Carruthers. The Australian Wood Choppers, Jackson and MacLaren, who present a novelty act in rapid-fire log sawing and wood chopping that was remarkable for skill and endurance; T. Ray Barnes and Bessie Crawford in the singing comedy playlet, The Fakir and the Lady; Linden Beckwith, the magnetic singer; the Majestic Trio, comedy musicians; Captain Gruber and Mlle. Adelina and troupe of trained animals, and Ed. Correlli and Charles Gillette, sidewalk conversationalists. With this week's bill Manager Chase ends polite vaudeville at the old Pennsylvania house, noted for many successful seasons, but will renew activities on the same line Aug. 15 on the opening of his new palatial permanent edifice at Fifteenth and G Streets. Next Monday the S. J. Poli stock organization, known as the Poli Players, take possession of the present house for an extended season of stock work, presenting as the opening bill Nobody's Widow, for the first time in stock, with an announcement of plays to follow that will include The Witching Hour, The Virginian, The Chorus Lady, Madame X, The Deep Purple, A Gentleman of Leisure, Seven Days, and The Commuters.

Manager Chase was the recipient of a most agreeable surprise during the closing hours of his last managerial day at his theatre, by the visitation of a committee designated for the purpose that presented him with a very large and handsome silver loving cup, which was inscribed in most beautiful form with the modest inscription, "Presented to Plympton B. Chase, April 13, 1912. From a few of his many friends and admirers."

A pretty story is going the rounds here that S. J. Poli promises to erect a million-dollar theatre in the nation's capital to satisfy and make good a promise made his nine-year-old girl who while celebrating her birthday in laying the corner stone of the new Poli playhouse in New Haven, Conn., expressed the wish that her father would own a theatre of his own in Washington.

The New Lyceum Theatre with the Tiger Lilies Burlesquers, featuring Matt Kennedy, an amusing comedian, had a large and prosperous week, with like conditions surrounding the appearance at the Gayety of the Big Banner Show, Williams and Weston's attractive organization, who won success in the presentation of two up-to-date burlesques, The Regatta and A Trip to the Catskills. Opening 15, the Lyceum, Miss New York, Jr.; Gayety, Clark's Runaway Girls.

The Aborn operatic engagement at the National Theatre, commencing 22, is for a season of five weeks, with two grand operatic presentations each week. La Boheme and La Tosca are the first week's offerings.

Coming musical recitals at the Columbia include the appearance of Madame Schumann-Heink in song 17, and Jan Kubelik, the violinist, in a return by request 26.

Nikisch and his London Symphony Orchestra presented a notably brilliant programme at the National Theatre Friday afternoon to a large and enthusiastic audience.

The Columbia University Players of New York presented their musical comedy, The Mysterious Miss Apache, before a fashionably crowded house at the Columbia Theatre last Tuesday afternoon, scoring a most pleasing success.

JOHN T. WARDE.

THE WEEK IN BOSTON

(*Continued from page 23.*)

man tried to go out at the very end of the play and demanded a check. It was refused, whereupon the student assaulted the doorkeeper in a manner that was entirely uncalled for. In court next day he was placed on probation by Judge Murray, but since that time there has been a decided improvement in Harvard demonstrations about town.

JAY BENTON.

CINCINNATI MAY FESTIVAL.

The twentieth biennial May festival, to be held in Cincinnati from May 7 to 11, will present on the opening night Mendelssohn's "Elijah," with Madame Gadski, Madame Schumann-Heink, Riccardo Martin, and Clarence Whitehill, as soloists. On the second night Cesar Franck's "The Beatitudes" will be given, with Corinne Rider-Kelsey, Christine Miller, Mrs. Werner-West, Riccardo Martin, Ellison Van Hoose, Douglas Powell, Tom Daniel, Clarence Whitehill, and Herbert Witherspoon as soloists. On Friday night, which will be children's night, Wolf-Ferrari's "The New Life" will occupy the first part, a choir of three hundred boys assisting the regular chorus. The second part will be given over entirely to the children, a chorus of eight hundred singing Benoit's cantata, "Into the World," as well as the choral finale in Van der Stucken's "Pax Triumphans." On Saturday night Berlioz's "Requiem" will be given, with Boncl singing the tenor role. Scenes from Die Meistersinger will conclude the festival. There will also be two matinees, Thursday and Saturday. At the former Schumann-Heink will be the soloist and the programme will include the "Dante" symphony of Liszt, in which a chorus of five hundred children will assist, and the "Heldenleben" of Strauss. On Saturday an all-Wagner programme will be given with, Gadski, Riccardo, Martin, and Herbert Witherspoon as soloists.

President and Mrs. William H. Taft have accepted the invitation of the board of directors to attend the festival. They hope to attend all the concerts of the festival.

DON GETS HIS LAST CUE.

Don, the Irish setter, for sixteen years pet, performer, and mascot of the Alcazar Theatre, San Francisco, dropped dead of heart failure in front of the playhouse on April 7 and great was the mourning thereat. Everybody knew and loved Don, every one in the stock company, every one connected with the theatre, and all the patrons. Don's popularity was not based merely upon his admitted ornamental qualities—he proved himself a faithful, active employe of the house, and he was in his element when they put on a play that contained a canine character. An appreciative obituary in a local paper avers that "he could play any dog part from a dachshund to a St Bernard."

The members of the company were all broken up when Don answered his last cue, and the Alcazar flag was at half-mast for a whole day.

EASTERN CANADIAN THEATRICAL CIRCUIT.

A practically unexploited field for theatrical endeavor is said to be the Maritime Provinces of Canada. Western Canada is now well-known to every live theatrical manager, but comparatively few have delved into the easternmost extremity of that country. An advertisement in this issue gives interesting particulars concerning the territory. The Aaron's Associated Theatres, with offices in the New Amsterdam Theatre Building, have the exclusive booking of this territory and report lively interest on the part of managers. The coming Autumn, owing to the elections, may be a dull one, theatrically, in the United States, which accounts possibly for more than ordinary interest now shown in foreign fields, particularly when they look so green as those of Eastern and Western Canada.

REHEARSING THE DRUMS OF OUDE.

Rehearsals of The Drums of Oude, by Austin Strong, the second one-act play that David Belasco, by arrangement with Martin Beck, will present in vaudeville, began at the Republic Theatre on Monday. The cast includes E. J. Radcliffe, Jack Standing, Harry Rose, John Hobson, William Phillips, and Eleanore L. Estelle. It is a drama of the Sepoy Mutiny of 1857 and was originally produced at the Duke of York's Theatre, London. The rehearsals are under Mr. Belasco's personal direction. The Drums of Oude is intended for Mr. Beck's New York and Chicago Palace theatres and for the Orpheum Circuit.

COLUMBIA'S DRAMATIC MUSEUM.

From the *Columbia University Quarterly* of March, 1912, there has been reprinted a most interesting article by Professor Brander Matthews telling of the institution's newly established dramatic museum, its aims and its possible widespread benefits, and of dramatic treasures to be seen in various other museums. At Columbia there are to be found sundry scene models, a thousand or more books of value, and numerous engravings representing actors in character in the costumes of the period, views of theatres, and special performances. In the cases are plans of theatres, photographs of performances, engravings of masques and carrousels and portraits of dramatic poets.

The museum will welcome whatever may be helpful to the student of the stage. It would be glad to receive special gifts to provide any of the models which it lacks. And it stands ready to accept and to care for plays whether in print or in manuscript, prompt-books, photographs, and engravings, and books that in any way concern the arts of the theatre.

STOCK NOTES.

William C. Dowlan has been specially engaged by Oliver Morosco to play leads with the Belasco Stock company, Los Angeles, until about May 12, opening successfully in The Landslide.

Manager Gillette, of the Gillette Players, Butte, Mont., reports that The Supreme Test, by Mabel Shambleau Keightley, played to the largest business of the season.

Julia Neville is engaged for the Lucille La Verne Stock company, playing two weeks in Richmond, Va., and twenty-two in Birmingham, Ala., opening in The Nest Egg.

The Hoover Stock company, owned by Grover Hoover, of Taylorville, Ill., closed a most successful season of thirty-six weeks at Rensselaer, Ind., April 6. The company will open season of 1912 and 1913 at Bushnell, Ill., Aug. 6.

George N. Leary, who played the younger son in Mother during the past season, opened with the Sherman Brown Stock company on March 31 at the Davidson Theatre, Milwaukee.

Hamilton Mott has been engaged by John Pollock as comedian of the Empire Theatre Stock company in Syracuse, opening May 6.

Carl J. Brickert has been engaged by Edward Renton as leading man at Poli's Theatre, Springfield, Mass., opening April 29.

Brigham Royce has assumed the direction of the Cambria Theatre Stock, Johnstown, Pa., succeeding W. H. Gregory. Mr. Royce will occasionally play principal character roles.

Muriel Starr, at the Burbank, and Alice Johns and Harry Mestayer, at the Belasco, are recent additions to the Los Angeles stock companies.

The reorganized stock company at the Majestic Theatre, Topeka, Kan., April 6, opened in The House Next Door, in which Orval Spurrier, Anna Bronaugh appeared to special advantage. Others in the cast were Fred Hand, Ed O'Neil, Griff Barnett, Roy Briant, Claire Rice, Hazel Woods, Nila Mac, Jean Hunt, and Jean Fulmer. The company is now under direction of Lawrence Deming and the outlook is bright.

The Wright Huntington Players opened their season of stock at Youngstown, Ohio, April 8, presenting The Cowboy and the Lady. The company includes Wright Huntington, Brandon Evans, William Jeffrey, John Warner, Jack Amory, Harold Wright, Donald Brent, Chester Beach, Gerhard Dehby, Vic Brown, Fanchon Campbell, Helen Langford, Nina Saville, Mona Ryan, and Louise Gerard. J. Fred Miller, of Fall River, Mass., is business manager. The opening was a great success, according to a telegram received.

Maude Leone, playing a special engagement with the Baker Stock company at Portland, Ore., is said to be the first young leading woman to play Mrs. Wiggs in Mrs. Wiggs of the Cabbage Patch in stock. She will also appear in Madame X.

The Hartman Theatre Stock company, Columbus, O., opening on April 22 under Vaughan Glaser's management, includes Jane Cowl, Mrs. Adeline Stanhope Wheatcroft, Alice Lindahl, Olive Cooper, Orme Caldara, Ernest Glendinning, Joseph R. Garey, Harry Stephenson, Lewis Howard, Charles Lothian, and Courtenay White.

Max Figman is playing an engagement as stock star at the Garrick Theatre, Salt Lake City, Utah.

J. O. Brooks has been engaged by Lewis J. Morton as personal representative and will look after the affairs of Mr. Morton's Trenton company. Mr. Morton by June 1 will have ten musical comedy stock companies in as many cities.

Himmelein's Associate Players, featuring Besse Dainty, are now in their thirty-eighth week. The next season will open early in August.

Lawrence Deming, of the stock company in Topeka, Kan., is negotiating for the Airdome at St. Joseph, Mo., and has signed contracts for the Crawford-Kearney-Wells Circuit of airdomes for the coming Summer.

GOSSIP.

Terry and Lambert, after delighting the Australians, will open at the Grand Theatre, Johannesburg, South Africa, on June 10.

Fred. H. Hable has leased the Beverley Theatre, Staunton, Va., which he will include in his Winchester circuit.

Abraham Fondelier, while cycling in Brooklyn on April 6, was knocked down and badly injured by an automobile driven by a cemetery superintendent. He was taken to the Seney Hospital.

Maxine Elliott is visiting Paris.

Thomas Murray, Dominick Guardino, Thomas Armstrong, and Michael Pietro were sent to jail for three days on April 6 for having speculated in circus tickets. Magistrate Corrigan promised to send future offenders of this class to the workhouse.

Madame Simone was honored guest at the monthly reception of the Pen and Brush Club in this city on April 7.

Effie Mann, playing Sonia in The Merry Widow on tour in England, is the daughter of Tom Mann, labor leader. She is the idol of the striking miners.

May Wirth and her escort of twenty hussars from the circus rode up Fifth Avenue as part of the Easter Sunday parade. On the same day the Suffragettes of the circus were guests of the Woman's Political Union. The Barnum and Bailey equal rights advocates have adopted the orchid as their floral emblem.

The "bunny hug" and "the grizzly bear" have been barred by the French Superior Council of Dancing.

Paris has been shocked by Pierre Berton's new play, Mioche, in which Mlle. Polaire portrays an opera singer who dies of consumption on shipboard while returning from India and is buried at sea. The manager wished to cut out the gruesome burial scene, but the author threatened injunction if this were done.

When Helen Trix returned from England recently the customs men passed her stage dresses, believing them to be street gowns. An official's wife, who saw Miss Trix perform at Union Hill, N. J., later, described the costumes worn, the description was recognized and the duty had to be paid after all.

May Irwin will close her season in time to attend the annual dinner of the American Jersey Cattle Club on May 1. She will be seen in this city next season in She Knows Better Now.

Helen C. Bick as Mandy in Polly of the Circus has completed the season's tour from coast to coast.

Martin Beck has added Florence Roberts to the list of players to appear in his vaudeville theatres. She will be seen in a one-act play by James H. Morrison, The Miracle, and her support will include Charles Wingate, Walter Green, J. H. Morrison, and Ethel Merritt.

Sam L. Tuck's Southland, book and music by Sidney Perrin, scored a hit at the Grand Theatre, Chicago, April 8. The company includes Charles B. Gilpin, Warfield and Campbell, Fannie Wise, Beulah Ray White, Harry D. Coleman, Walter Brister, May Brady, Ellen Tillman, Freda Gilliam, Thomas Springer, and Alex. Withers. Joe Jordan is musical conductor.

Bernice Golden, daughter of Richard Golden, who plays Bess Allen in The Greyhound, at the Astor Theatre, has been out of the cast recently. Miss Golden was injured during a performance by a piece of scenery, but it is hoped that she will be able to return to the cast in two weeks.

Rose Melville (Sis Hopkins), J. R. Stirling manager, will close her season in Cleveland, O., on May 4.

Columbus, O., now boasts three women press agents, Mrs. Maude Murray Miller, of the Broadway; Mrs. Easter, of Keith's, and Miss Cope, of the Southern.

The Dante Alighieri Society, an Italian organization of Los Angeles, proposes to establish an Italian dramatic school in that city.

Marion Roddy, of Milwaukee, has made a successful professional debut in A Modern Eve.

Edward J. Pringle and Blanche Mann, in vaudeville, were married at San Jose, Cal., on April 5.

At Christmas, George Arliss dined the Wallack's Theatre stage hands, and in return they presented to him, on his forty-third birthday, April 10, a dressing-room stand of brass, a silver mirror, and a set of resolutions.

F. F. Proctor arrived in New York on April 10, after a vacation in Europe.

Al H. Woods has secured in London the American rights to Frauen Freser, a Viennese operetta, music by Edward Elser and book by Leo Stein, which he will present in Chicago on Aug. 24. He has purchased also a musical comedy, Tantalizing Tommy, music by Hugo Felix, book by Michael Morton, lyrics by Adrian Ross, and will present it in Boston on Sept. 17.

Sam Mann, now in burlesque under the management of Gordon and North, will be presented in musical comedy next season by the Shuberts.

Mabelle Mayborne, of Cyril Scott's company, was taken ill in Buffalo last week and was removed to the Homeopathic Hospital, suffering from a slight attack of peritonitis.

A testimonial performance in honor of Gustav Amberg will be given at the Casino on May 5.

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